



from davis,

free

KDVIATIONS

kdvs 90.3 fm spring 2007 programming guide

remember,
kdvs fundraiser: april 16-22

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Hello!

KDViationS is the free, quarterly magazine produced by KDVS 90.3 FM, a community radio station located in Davis, Calif. on the UC Davis campus. KDVS is student- and volunteer- run, broadcasting educational and eclectic material free of commercial restrictions like advertising and record label sponsorships. Every DJ has the freedom to play what they want, as long as it adheres to federal broadcast law. It is one of only a handful of such freeform radio stations left in the country.

Our business hours are 9 a.m. to 5 p.m. every weekday, and we welcome curious minds to take a tour, speak with management, or check out merchandise.

2 In the meantime, please enjoy the spring 2007 issue of our magazine!

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Leading the Quest for Radio Justice: A Word from the General Manager

People often say that the media keeps the pulse of the people. It should reflect the needs, preferences and interests of the population it serves. This tenant of good service is all the more true at KDVS, as our listeners support us directly. We don't advertise, we don't take money from major soda manufacturers and we don't have guests on your airwaves just because a major record label says we should. The music we play is that of our listeners; it is often what you like, sometimes what you haven't heard yet, and occasionally, what you've made.

Our listeners are our lifeblood, and it's time once again to ask you all for a transfusion. Now I know the mention of a fundraiser to the average public radio buff sends shivers up the spine, but I guarantee that if you finish reading this article, you'll be excited about the prospect of donating to KDVS in the coming weeks.

KDVS is different in so many ways, and we like to think that's a big reason why people like us. The first major difference is in our on-air style the week of fundraiser (April 16 to 22 this year). Yes, we do talk a little more, but you'll never hear a DJ work so hard to help bring in your support for the station he or she loves to work for. At no other time, on no other station, can you hear someone snort cayenne pepper or stuff worms into an oversized adult diaper (and then interview them) just so you'll throw a few more dollars our way.

Second, we are givers. And by that I mean that every donor is able to receive a multitude of generous gifts for giving. I'm not talking about a coffee mug for donating at the \$500 level, but a dollar-for-dollar (or better) match to what you donate. A \$25 donation can get you a sweet CD premium package with three to five CDs, grouped by each of our music department genre-heads and chosen by you, along with buttons, stickers and posters from the bands in the set. I don't even know of a store that would sell you that for \$25. If you're not in it just for the music, there are lots of awesome custom-designed T-shirts, gift certificates, food, art and, my favorite, the unique gifts DJs make for the generous people who donate on their shows. The premiums just get bigger with pledge level, and since we don't even have set "levels," you can scale your donation to the exact size of the premium you want.

I know I've been giving you the hard sell thus far, but there is another important side to

the whole donating argument. If you're not interested in the premiums, and you just want to support our cause, you can be sure that your money will be carried further by KDVS than any other radio station around. It's a simple matter of economics. We are volunteer-run, and as such, every dollar goes into station operation. If you want proof, just look at the KDVS events department, which has brought 200+ acts to the area in the last year, all without having any departmental budget — that's right, none. At KDVS, you simply won't get more community-involved bang for your buck. We carry that community spirit into fundraiser too.

If the last two paragraphs didn't get to you, I've got one more for the road: KDVS is a registered non-profit, which means your donations are tax-deductible. You give the money to us, deduct the amount off of your taxes and keep the fabulous premiums you selected from the virtual treasure trove online. It's like the government gave us money and you a present. You simply can't get a better deal from old Uncle Sam (or Aahnold) than that.

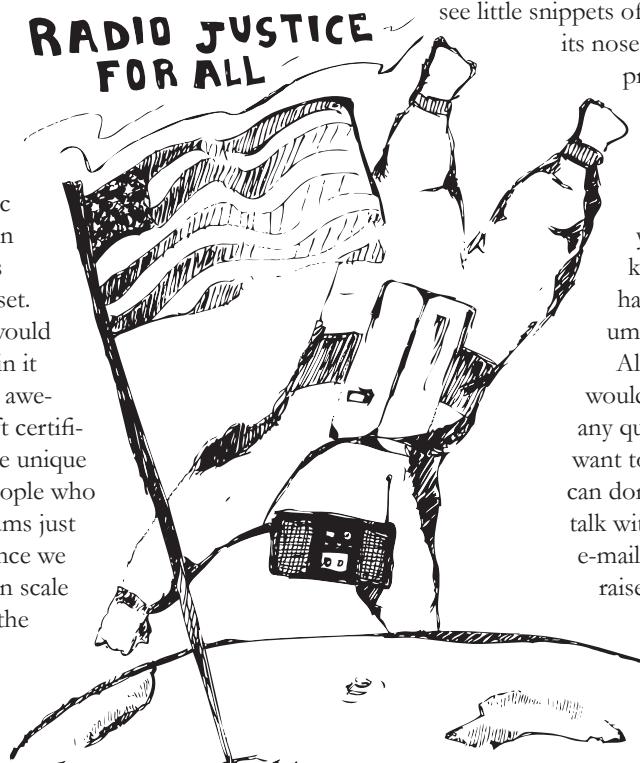
When you donate, it goes to a great cause, doing important work right in your own backyard. You will get to choose from hundreds of different thank-you gifts, each with a value equal to or greater than your donation, and the government will pay for the whole thing. You make the pledge, we'll send you the receipt and the tax info all ready for filing — the work is already done. So check out the rest of this magazine; you'll see little snippets of all the great stuff KDVS has its nose in, and the community events, programs and actions you'll be supporting.

Keep an ear out — tune in from April 16 to the 22 for the most fun week of radio you'll ever hear. You can go to kdvs.org, or fundraiser.kdvs.org to have an advance look at the premiums or make your pledge.

Also, what other station manager would do this for you? If you have any questions about the fundraiser or want to find out more about how you can donate or why you should, you can talk with me personally. Just shoot an e-mail to gm@kdvs.org and put "fundraiser question" in the subject line.

Thanks for reading. I told you you'd be as excited about this as we are.

Drake Martinet
General Manager



Fundraiser is the silliest time of the year at KDVS...

Here are some DJs' favorite

Wacky Memories

J. Violet

I think it was only my second week volunteering or so. And I just started coming down to the station to help out. It was also the week before the 2006 fundraiser. Little did I know how much more stress was buzzing in the air, and how little sleep people were going to get in the next week.

As a new volunteer, you sort of start out floaty, bewildered and unaware about how things work in KDVS, quietly asking core staff if they needed anything. But then I was plunged head-first into the craze that is fundraiser. All of the station goes into a buzz. Stories of DJs snorting cayenne pepper for the sake of the station and its listeners. And all of these stories are true.

Memory one:

A Shako marching band hat with the label "Shift Leader" on it and people yelling in panic. Calls coming in. GM Steven Valentino and Emily Tung coming into the room yelling the totals. We had little celebrations.

Memory two:

I was awake late at night listening to KDVS at midnight or so, when I heard two DJs' voices on the air. Their voices were desperate, needing to reach a goal for their show. And knowing the true pandemonium behind the scenes, I called in. "Hello, KDVS." "Hi, I'd like to donate \$30."

We went through the process, while chatting, figuring out what the premiums were. And finally, she came back with a message: "Do you want to be announced on the air? And what do you want the DJs to do?" "Um," I muttered,

a little taken back, and giggled. "Tap dance!" I laughed, thinking that they weren't going to take it seriously at all.

But here's the thing: They did just that, all with the magic of radio. "Thanks to... Jen Kao from Davis for donating," one DJ said. "And she made a request that we.... tap dance," said the second DJ, unsure, laughing. "Let's see how we are going to do that..." the first DJ remarked, chuckling. The next thing I knew, sound effects came on the air, weaving together into a wiry, personally crafted, tap-dance song in the process. I laughed so much, incredulous and in complete awe for these guys. It was then that I decided that this was the place to be.

DJ End-Stop

DJ Mucky licked the floor. He said that if he got up to a certain price that he would lick the floor, and he just did it. DJs do that for the station because they love the station.

JD Murphy

Last year's fundraiser came during my first quarter as an on-air DJ. When it came time for the fundraiser, I had done about four or five shows and had just begun to feel comfortable speaking on the air. Because of this, I was very nervous about the fundraiser, since I would have to do a lot of talking. Compounding that feeling was the fact that my show was the second show of the entire fundraiser. I had been unable to find an on-air partner for the fundraiser and I had no idea what I was going to do or say.

When it came time for my show, I

was asked for a target amount as a goal for my show. I picked \$100, but in reality my goal was a single donation. I had prepared my show well and chosen a lot of music that was available as premiums. Thankfully when my show started, there were a lot of experienced DJs there to help me, including DJ Mucky, Dr. Manhattan, Wesley Dodds and then-General Manager Steven Valentino. They did most of the talking, as I was afraid of screwing up or saying something stupid. I mostly listened and responded when directly addressed.

"That was a pretty rad song. Wait, do metal people say rad?" Mr. Valentino asked me.

"I'm not sure, I'll have to bring it up at the next big meeting," I thought to myself, ignoring the fact that "metal people" sounds like a derogatory term for robots, but all I could get out was, "I don't think so."

In the end, after two hours I made no money, but despite this, by the end of the week the goal of \$65,000 was reached.

Maggie Cat

There are very few occurrences that are completely unique to any specific fundraiser — someone always gets physically ill as a result of their stunts, someone always eats something they shouldn't have, someone always loses their voice as a result of going on *every single show*, etc., etc. You get the picture. However, one thing I've only seen once during my four (going on five) fundraisers at KDVS is the gift of eggs.

It was Friday night during the 6 to 8 p.m. timeslot in 2003. I was there solely because I had a wicked crush on the on-

air DJ (he's not here anymore, so don't bother looking at the schedule). Dance-punk was particularly popular during that time period at KDVS, so we were all in the studio dancing like madmen to that Single Frame Ashtray song "Burn Radio Air Test," and DJ Wicked Crush inevitably extended the invitation to the listening audience to come dance with us down in Lower Freeborn. Redbull shenanigans ensued (the gimmick for DJ Wicked Crush's show), and about 15 minutes after a particularly exhausting dance attack — the Black Eyes, "Deformative" — the four of us in the studio looked out into the lobby to see... what the...?

Two bewildered looking co-eds holding, of all things, a carton of eggs. Judging by the looks on their faces, we guessed they had planned on egging us, but then they saw our indie strength in numbers and figured they would not be fighting the good fight. However, they presented the eggs with such grandeur that it was hard to still eye them suspiciously.

After the egg-exchange, they quickly darted away, evading our numerous requests to say something on the air. Their departure left us with 12 seemingly normal eggs and no idea as to how we should enter them into the fundraiser database. I think one of the phone bank operators took them home, but I honestly can't remember.

Elisa Rocket

My first fundraiser was in 2005, and as a faithful after-class volunteer I offered to help DJ Ryan out with his show Friday evening. His gimmick involved eating snails he had flooded out of his front yard a couple days earlier and had since been feeding corn meal. By the time he brought them to the studio they were dead.

The job I got was hand-washing each de-shelled snail in the Lower Freeborn girls' bathroom. I felt that if my fingers could vomit, they would have then as I soaked each slimy carcass in the sink. In the studio, Ryan set up a small water boiler on the ground. When Wesley Dodds and I dropped the snails in the water, there was

a burst of neon green and a dank smell I'll never forget.

Ryan, Wesley Dodds and Robb Dogg reported they tasted like dry macaroni. My senses were already too blasted to want to try them.

One of my favorite parts of last year's fundraiser was the KDVS Bike Parade on Wednesday afternoon. It was a small but spirited bunch, including B-Suflay carting around a trumpet-playing DJ Mucky in an ice-cream cycle, Princess Steven Valentino with the KDVS flag, DJ End-Stop with a ukulele taped to his handlebars, Robb Dogg blasting metal from a boombox, me in a child's lion costume, and a handful of Davis Critical Mass dudes with goofy bikes. As we biked through campus and downtown Davis, we chanted "KDVS, 90.3 / KDVS, commercial-free!"

Fuzzbox Flynn

After reaching our 2006 show goal of \$500 (I think?), I fulfilled the pledge I had made at the beginning of our program — that pledge being to snort a line of cayenne pepper. I wasn't too nervous. The Flower Vato and Art Lessing had already snorted five or more lines themselves (they had personally committed to snorting a line for every \$100 made on the program; I, however, would only commit to doing it after reaching our fundraiser goal).

Immediately after snorting the red hellish pepper, I felt a warm burning sensation in my nostril and the back of my throat. I immediately went to the bathroom and tried to flush out my nostril, but it was too late. I had to wait it out until the substance dripped entirely down my throat and into my stomach. It was painful, yet in a weird way, somewhat euphoric.

About 10 minutes after the incident I found it somewhat difficult to focus on what people were saying to me. My face felt as if it had been enveloped by a warm, fuzzy cloud that dampened all sound. All in all, it wasn't a completely horrible experience. It all was for a good cause, well worth it in the end.

France

The usually quiet and reserved Acadius Lost had a show before mine, which starts at 8:30 a.m. I knew he taught fencing when not working on his doctorate and spinning brilliant pieces on KDVS.

On the morning of the fundraiser, he vowed to drink a can of Red Bull with each pledge and to remove one article of clothing if a certain amount was donated. Driving in, I could hear the gulping sounds as he placed the mic on his throat as he drank. When I arrived, I saw he was in full fencing regalia, complete with chain mail vest over his flowing musketeer shirt. His long hair was loose and chains were peaking from unseen parts. Occasionally, he would rattle sabers with a DJ.

As he left, still wearing several pieces of clothing, he paused in the door frame, swung around and, with a flourish of flowing shirt sleeves and hair, saber at the ready, he took a deep bow bidding us all farewell.

Pirate

I remember one year when we were getting dogged hard by our listeners. What did we expect? We play metal and punk! Nobody was pledging, and we were hundreds of dollars from our goal with only 15 minutes left to pledge around 2:45 am. All of a sudden our phone rings and Stephen Carpenter from the Deftones is on the other end. He's a huge metal fan. Anyways, he pledges the remainder of what we need to reach our goal. He was probably partying that night while listening to the show and felt compelled to call in. Who knows if he even remembered what he did the next day.

We've actually had several diehard metalheads come through for us in big ways over the years. Metal Mike pledges between \$40 and \$100 every year, and has since the first fundraiser. Grant from the club On The Y pledged \$300 last year and took half our premiums! We can always count on our listeners to overdo it in true METAL fashion!

40 Reasons to Pledge During the KDVS On-Air Fundraiser:

1. We provide listeners with rad music
2. Our listeners feel a sense of community through KDVS
3. We are instrumental in spreading the word about great, innovative musicians from around the world
4. Our phones are broke
5. We are a good source of quality independent radio journalism
6. Radio stations like us are one of the few barriers left against Kelly Clarkson overrunning the country
7. Street cred
8. High school and college students get great experience in news reporting, event organization, communication skills, sportscasting and sound engineering
9. We provide at least three nights of live music events in the area per week
10. DJs are on air 24 hours a day, seven days a week, 365 days a year
11. You will make us happy
12. You get more than your money's worth back in premium gifts from us
13. No commercials, ever!
14. Our KDVS T-shirts are totally hot
15. To show us you like KDVS more than The Aggie
16. It's tax-deductible!
17. We are the only California college radio station with a university-student general manager
18. Damn the man!
19. There are 126 DJs on air this quarter, and they all do it out of radio love – none of them get paid to DJ
20. Impress girls
21. We don't accept payola
22. We don't hold life-threatening on-air contests
23. Our public affairs programs cover topics in queer communities, science, current events, agriculture and crazy stories about getting in fist fights
24. Commercial stations play like 300 songs a year, but KDVS plays 120,000+
25. We give you free stickers and buttons at shows
26. Our office chairs are broke
27. If you make a request, you will actually hear it
28. We are student- and volunteer-operated
29. To invest in non-corporate, community-oriented media
30. You can hear everything from children's to traditional Middle Eastern music, death metal to gospel, and hip-hop to twee pop
31. We've been running strong for almost 40 years, but only with your support
32. The "KDVASS" underwear fit *really* well and are super cute
33. Our daily news briefs are written and produced at KDVS, mostly by Davis High School students
34. We keep Davis cool
35. We are one of only a handful of freeform stations left in the United States
36. Our CD players are broke
37. The Associated Students of UC Davis can only provide about 40% of our annual budget
38. We provide the most unique radio programming in the Sacramento Valley
39. We're making Davis a prominent tour-stop for bands
40. Fight the power!

April 16
to 22!

FUNDraiser.KDVS.org

Bringing Local Music from the Garage to Your Stereo: News from KDVS Recordings

Leading up to the KDVS fundraiser, we ask our listeners to consider the overwhelming resource that our freeform radio station offers Davis and the Sacramento Valley. Obviously there is the unique freeform broadcasting that KDVS offers radio listeners every hour of every day, every year; recently, however, KDVS has branched out into several new avenues.

You've probably heard or attended one or many of our consistent "KDVS Presents" events at the Delta of Venus or even one of our all-day Operation: Restore Maximum Freedom music festivals (we're currently gearing up for Max Freedom V, by the way). Now that our crucial fundraiser week is approaching, we have an entirely new endeavor to remind you about.

Since the fall quarter, Davis and Sacramento have been home to what is possibly the only university-funded, non-profit, community-operated record label around: KDVS Recordings. Since our inception we have released the debut LP from Sacramento psych/prog wizards Who's Your Favorite Son, God? and the anticipated first release by Davis/San Francisco group Sholi, a split 7" with Seattle's The Dead Science.

Since the release of these two records last fall, there has been a lot of progress: As of late March, Sholi has been written up in a flurry of various online publications, including the infamous Pitchfork Media, and are currently wrapping up a West Coast tour with The Dead Science. Who's Your Favorite Son, God? have recently returned from a six-week tour with Hella that took them around the entire country. Both KDVS Recordings groups played

the wildly popular South by Southwest music festival in Austin, Texas. Before I continue, I gotta plug that we're expecting both of these releases to sell out by the end of the year (so buy up your copies while they last).

Some of you have probably wondered throughout this whole thing, why does a community freeform station have a record label? The answer — or part of the reason the university gave us money



Who's Your Favorite Son, God? at Delta of Venus before touring around the country and performing at South by Southwest

to do this — is that KDVS has always been in a unique position to support local artists. In the past, we've done so through booking shows and playing local music on our radio shows. Starting a record label was the logical next step in that regard.

Given our budget, we can't release records by every great local artist, so this spring we will release our first compilation following the local artists we have been most excited about. I can't reveal the track list as I write this because it's not yet solidified, but I can say that this compilation will remind those in the Sacramento Valley that this area is a thriving hotbed of creativity, and you

don't have to move to San Francisco to get creative or drive out there every weekend to see something worthwhile; there's a lot going on right here.

The Twinkeyz, KAK, Azitiz, Dream Syndicate and Brogues are just some of the musical legacy from this area. These and many other groups actually existed beyond the \$150 7" record on eBay; people actually saw them live. The KDVS Recordings compilation will

reveal some similarly amazing groups that exist now, void of the intoxicating nostalgia of hindsight. You ought to check it out before too many of them move to Portland or San Francisco!

The KDVS Recordings local music compilation will be 150 individually numbered home-pressed CD-R albums constructed entirely in the KDVS basement and housed in individually silk-screened cases made from recycled paperboard with hand-screened liner notes. It will be offered as a gift during the KDVS fundraiser and sold for no more than \$5 thereafter.

More information on our releases can be found at kdvsrecordings.org, and please remember to donate to the KDVS fundraiser. Your support is the most important resource we have!

KDVS Recordings releases are now for sale at the Aggie Student Store on the UC Davis campus, along with KDVS T-shirts, underwear, bottle openers, stickers and buttons!



Sports! On KDVS!

PARTING SHOTS

By Andrew Tomsky, KDVS Sports Director

For my last article as KDVS Sports Director, I thought it would be nice to sum up my four years working with KDVS Sports and make some compelling arguments about the state of UC Davis athletics and of sports broadcasting as a whole.

Unfortunately, four years of college has coincided with my time at the station, and with yet another 10-page paper looming on my immediate horizon, I don't think I have the brain power or stamina to reveal any shocking truths about the college sports world.

As I sit here in my beautiful Motel 6 room outside of Anaheim, preparing for the final women's basketball game tomorrow night in Riverside, I'd like to touch on a few things that have accrued over my time here. It seems fitting to put these thoughts down in a situation so representative of my time at KDVS, in the cheapest hotel I could find in the greater Orange County area. It is actually costing me less to spend two nights here than the team is paying per room for one night at the Marriot just down the road. But hey, all rooms look the same when you are sleeping, right?

*

It is no secret that sports are an anomaly in KDVS. Considering that, on average, approximately five hours per week are spent on sports over the course of the year, the station is clearly not one that the average sports fan would consider when perusing the radio dial. When we report scores during game broadcast or on "Aggie Talk," I sometimes ask myself why we are doing it. If our listeners wanted to here sports scores, they probably would tune to one of the all-sports station available — stations that run scoreboard updates every 20 minutes. With one or two updates per week on KDVS, only those fans without internet access, television and an AM radio would logically tune to us to see how their favorite teams are doing. I feel bad for those individuals, and kindly ask them to leave their Amish villages and enter the 21st century.

Despite the rather minimal time allotted to sports coverage at KDVS, more money is poured into our budget than any other department at the station. Is it economically viable to spend several hundreds of dollars to send broadcasters across the country for three hours of

programming? Of course I am glad that the station allows for that, but at times I have felt almost apologetic for the use of the money for programming that, quite honestly, gets comparable listenership to music programming that doesn't cost a dime. So the question then becomes: How do you measure the success or failure of our quest to provide sports coverage that other stations can't accommodate? To be honest I really have no idea.

As a non-profit station we are not allowed to see Arbitron ratings and other markers of our listenership. I have strong reason to believe that our coverage of Aggie football is among the most listened-to programming on KDVS, but our basketball, baseball and softball audience is really hard to gauge. I'm happy to do any games even if the only listeners are players' parents and those people who I have guilt-tripped enough to listen, but I wonder if that is enough of a reason to make the kinds of sacrifices that I, my fellow broadcasters, and the staff at KDVS have to make to get games on the air. I sincerely hope that KDVS can continue to broadcast as many games as possible in as many sports as possible, but I realize that the time and money in doing so can be a risky proposition that rarely shows visible rewards.

*

When I first learned I would be calling women's basketball games for KDVS last season, I was excited and disappointed at the same time. I was overwhelmingly thrilled to get the chance to be the exclusive voice of a Division I basketball team, as such an opportunity has provided me with a great springboard for future success. The previous year I had called 10 men's games on KDVS, and the news that we had lost men's basketball to commercial station KSAC was a bit saddening. I have to admit that I would have strongly preferred to stay with men's basketball rather than switch to women's, as I shared the notion felt by many individuals that men are more exciting and entertaining to watch. As my second season calling women's hoops comes to

an end I now know how wrong I was.

At least in the situation of basketball at UC Davis, over the past two seasons the women have been significantly more competitive than the men. This season was supposed to be a rebuilding year for the ladies, having to use five new starters to open the season. On the men's side they had lost just one starter from the previous year and were looking for their young talent to lead them to success. As the seasons come to a close, the ladies have overachieved to the point that they narrowly missed having a winning season, while the men had just five wins and an 11-game losing streak before a season-ending victory.

Despite the drastically more successful women's program, the men continue to out-draw the ladies, to the tune of an average home attendance of 1,828 to 511 for the women. On Jan. 5 of this year, the ladies took the floor against South Dakota State, the premiere Division I independent women's program in the nation, and had a halftime lead before falling to the Jackrabbits. Only 471 fans saw the game and I distinctly remember wondering why more people wouldn't come watch one of the most intriguing home match-ups of the year. I thought perhaps it was due to school just getting back underway and students being busy, but on the very next night 2,075 fans showed up to see the Aggie men shoot 30% and score 38 points in getting blown out by Utah Valley State. Of course it is nice to see the men getting good support, but where were all those same people when the women took the floor? If one team draws more fans than the other, shouldn't it be the squad that defeated the top teams in the Big West conference rather than the team that lost by an average of 12.5 points per game?

*

Other than the one hour delegated for "Aggie Talk" on Tuesday nights, the rest of KDVS sports programming is done through the preemption of normally scheduled shows. This

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can be quite disruptive and often can eliminate a show almost entirely. In the fall, KDVS Office Coordinator Craig Fergus hosted a show on Saturdays from 2 to 4 p.m. Of course we had football every Saturday, with the majority of games starting at 1, so Craig rarely got to be on the air at the time he had signed up for.

Through January and February we had basketball broadcasts every Thursday and Saturday night, as once again the DJs at those times got less exposure than the rest of N Sync (congrats, Justin). In November, KDVS election coverage preempted "Aggie Talk" for one Tuesday, as I finally got to be on the other end of the stick. I thought about making a big fuss about it and throwing a few expletives the way of the news department, but

Aggie Baseball and Softball Broadcast Schedule

Friday, April 6	Baseball @ Pacific	Stockton, Calif.	1:55 p.m.
Saturday, April 14	Baseball vs. Cal State Fullerton	Davis, Calif.	12:55 p.m.
Wednesday, April 25	Softball vs. California (DH)	Davis, Calif.	12:55 p.m.
Saturday, April 28	Baseball @ UC Irvine	Irvine, Calif.	5:55 p.m.
Tuesday, May 8	Softball vs. Standford	Davis, Calif.	2:55 p.m.
Friday, May 11	Baseball @ Cal Poly	San Luis Obispo, Calif.	5:55 p.m.
Saturday, May 12	Softball vs. Cal State Northridge	Davis, Calif.	1:55 p.m.
Sunday, May 20	Baseball vs. UC Santa Barbara	Davis, Calif.	12:55 p.m.
Tuesday, May 22	Baseball @ Stanford	Stanford, Calif.	5:55 p.m.
Sunday, May 27	Baseball vs. Washington State	Davis, Calif.	12:55 p.m.

permitted our coverage of the Aggies to fill their timeslots. We are all basically amateurs at KDVS, in whatever area we work in, but the professional atmosphere that had been built around this station is really something to behold. Whoever thinks college is all about *Animal House* and having furniture made of pizza

Though I am in charge of the KDVS Sports Department and am the only one who gets paid to put on our broadcasts, there are many people who have aided me in numerous ways over the last four years. There is absolutely no way we would be able to bring you sports coverage of the caliber to which we have aspired this year without the hard work of many individuals.

The people who have been a part of KDVS Sports in my time with the station have my deepest gratitude, as any future success I may have is in large part due to their services. I would like to thank the following men and women who have been an integral part of KDVS Sports over my time in Davis: Sports Directors Josh Mischel and Angela DaPrato, Scott Marsh, Steve Buzzard, Ben Duax, Rod Alipour, Joe Do, Josh Koehn, Adam Foster, Dan Besbris, Matias Godinez, Marvin Dinozo and Ray Lin.

A final thanks to the staff and DJs of KDVS, the athletes and coaches of UC Davis, and to our listeners for making KDVS sports a viable and trusted source for coverage of UC Davis athletics.

Enjoy our baseball and softball coverage throughout the spring!

"Aggie Talk" airs every Tuesday evening from 7 to 8 p.m. Andrew Tomsky can be reached at sports@kdvs.org.



KDVS Sports at the University of Pacific

Photo/ Linda Thomas

I realized that doing so would give 20 angry DJs the right to come at me with pitchforks.

In all seriousness, this year has been one of the smoothest years in terms of DJ-sports relations that I have seen, and

10 I sincerely thank all the people at KDVS who have selflessly

boxes should swing by KDVS sometime and see what college students and active community members can put together when they really believe in a cause. You might even get a free slice while you you're there.

*

"Aggie Talk" airs every Tuesday evening from 7 to 8 p.m. Andrew Tomsky can be reached at sports@kdvs.org.

Aside from flower power, peace and drugs, when many people envision psychedelic music they often think of the United States and Britain. This is because psychedelic music originally took off and was especially popular in these Western countries. However, a few years later, when this movement hit numerous countries all over the world, it took a completely different shape and sound. The emergence of psychedelic music in areas like West Africa, Turkey, Brazil, Peru and numerous others spawned a beautiful hybridization of traditional jams with psychedelic-influenced fuzz guitar. The following compilations are three fantastic examples of this movement.

An avid psych fan may be taken aback when they recognize a beautiful fuzz guitar solo accompanied by traditional African beats. This hybridization of the funky grooves of West Africa with Western-inspired guitar rifts are what characterize *World Psychedelic Classic Vol. 3: Love's a Real Thing*. It is hard to ignore the influence of artists like Jimi Hendrix on the musicians of this compilation. If you dig afro-rock with a funky twist, "Allah Wakbarr" by Ofo, The Black Company will undeniably rock your socks off. The rhythmic chants juxtaposed with an extremely familiar psych guitar beg its listener to groove along. The singer in "Keleya" by Moussa Doumbia could very easily be mistaken for James Brown when he screeches and grooves alongside a ferocious horn sequence. The rest of the compilation is just as grooving as Keleya and Allah Wakbarr.

Despite the obnoxious vinyl sleeve covered in pictures of some chick, I decided to give *Love Peace and Poetry: Asian Psychedelic Music* a try. This eclectic collection of psychedelic music from Hong Kong, Turkey, Cambodia and Japan, among others, truly demonstrates a wide variety of sound. Each country featured on this compilation maintains its own distinctive take on psychedelic music. The artists were able to maintain their coun-

THE FUZZ GUITAR HEARD 'ROUND THE WORLD

MY BEST DISCOVERIES

WANDERING INTO THE WORLD OF PSYCHEDELIC MUSIC

By Marly Young

tries' sounds while impressing their audience with delicious bass beats and fuzzy guitar solos. Speaking of delicious bass lines, "You Know What I Mean" by Justin Heathcliff, recorded in Japan, in 1971 has an extremely impressive bass line as well as a guitar solo recorded backward. "Istemem" by Erkin Koray kicks off with a Turkish traditional/extremely psychedelic rockin' guitar solo accompanied by a bass line that is all over the place. At one point, the bass line reminds me of Cream, but the traditional style of the vocalist instantly reminds you are definitely not listening to the 1960s British super group. This jam was recorded in Turkey in 1970.

Erkin Koray is widely acclaimed as being one of the first musicians to incorporate electric guitar in Turkish music.

A fairly well-known compilation titled *Tropicália: A Brazilian Revolution in Sound* delves into psych and experimental jams from Brazil during the Tropicália movement of the 1960s. A particularly catchy and extremely fuzzy song on the mix by Os Mutantes, titled "A Minha Menina" is difficult to avoid rocking out to. It begs its listeners to not only sing along but twist and shout as well. This ends up hilariously because it is very difficult to decipher what they are singing. The result is incoherent "singing"/shouting from the listener and definitely loads of air guitar. Os Mutantes formed in 1966 in São Paulo, Brazil. Another jamming tune on this mix is "Bat Macumba," literally meaning "Black Magic," by Gilberto Gil. This catchy tune will have you humming "Bat Macumba yea yea, Bat Macumba o pa?" all day. Gilberto Gil was very political in Brazil. Consequently, he was arrested by the Brazilian government for "anti-government activities" in 1969. He was later exiled, forcing him to move to London where he is known to have played with bands like Pink Floyd and Yes.

Each song on these compilations is worthwhile to check out. They are all fabulous and extremely unique, featuring a variety of takes on the psychedelic movement. If you are begging for more, you're in luck; we have only scratched the surface. The *Love, Peace and Poetry* series features more compilations from countries like Mexico, Brazil and Turkey.

The website psychedelic-music.com is a great resource for psychedelic jams all over the world. Lastly, a compilation featuring Peruvian psych titled *Sons of Yma* is an interesting mixture of surf guitar and psychedelic jams. Enjoy these far out tunes and stay groovy my fellow flower children!

Marly Young co-hosts "The 10-4" every Friday afternoon from 2:30 to 4:30 p.m. as Little Wing.



The Last Waltz of K Street Records (1972-2007)

By Darrell Glenn

Due to a major downtown Sacramento revitalization facelift in effect, the landmark record store known as Records found itself under the redevelopment axe; within the next few months or so, the store will close its doors at the K Street location forever and locate somewhere else. According to one Records employee, their sights are on the former Tower Video building on Broadway, possibly even next to the new Resurrection Records.

This record store, made even more famous when the store was featured a few years back in the Doug Pray documentary *Scratch*, which also features the unforgettable footage of Davis local and ex-KDViate DJ Shadow going through the endless stacks of wax stocked in their basement. (A picture of two guys looking through wax inside the store also appears on the cover of DJ Shadow's CD *Endtroducing*.) Then there was the rumor at one time about the ghost of an old woman seen walking around the aisles.

Since the store will be closing, I decided that I would go in there on a serious old-school vinyl-buying spree binge, in case a new location is not a success for these serious record collectors.

For the classic rock, funk, fusion or jazz fanatic, this store is awesome. And don't forget the black-spotted white cat that runs all over the place while you shop. At times I had to put myself in

12 check, walk out the store, and go somewhere else before I became

like a kid going wild in a candy store, and hand my wallet on over to the cashier.

Like all businesses moving or going out of business, there will be a great record sale to "lighten the load" of the move. To the serious record collector, do NOT miss this sale.

Here are some old-school wax titles discovered while digging in the aisles of vinyl. The most awesome experience was finding the majority of these titles in the \$1.98-and-under discount aisle:

Quincy Jones – *Body Heat*
Quincy Jones – *The Dude*
Herbie Hancock – *Thrush*
Herbie Hancock – *Headhunters*
Sting – *Nothing Like the Sun*
Sting – *The Dream of the Blue Turtles*
Dr. John – *ZuZu Man*
Dixie Dregs – *Night of the Living Dregs*
War – *Galaxy*
Santana – *Santana*
Santana – *Abraxas*
Santana – *Caravanserai*
Steve Miller Band – *Book of Dreams*
Toto – *IV*
Kansas – *Audio-Visions*
Phil Collins & the Fabulous Jacuzzi's – *And So to F Single*
Captain Beyond – *Sufficiently Breathless*
Jesus Christ Superstar – *Soundtrack*
Tony Williams Lifetime – *Turn It Over*
Brand X – *Unorthodox Behavior*
Stevie Wonder – *Original Musiquarium Vol. 1*

The Temptations – *Anthology*
Tower of Power – *Tower of Power*
Tower of Power – *Live and in Living Color*
Johnny Cash – *Greatest Hits*
Earth, Wind & Fire – *I Am*
Earth, Wind & Fire – *Faces*
Earth Wind & Fire – *That's the Way of the World*
Freddie Hubbard – *Red Clay*
Charlie Byrd – *Byrd by the Sea*
Keith Jarrett – *Arbour Zena*
Bad Brains – *Omega Sessions 45*
Taj Mahal – *The Real Thing: Live at Bill Graham's Fillmore East*
Don Mclean – *American Pie*
McCoy Tyner – *Nights of Ballads and Blues* (autographed by McCoy Tyner)
Charles Mingus – *Three or Four Shades of Blue*
Sly and the Family Stone – *Stand!*
Joe Farrell – *Penny Arcade*
Miles Davis – *My Funny Valentine: In Concert*
Miles Davis – *Sketches of Spain*
Miles Davis – *Kind of Blue*
Johnny Bristol – *Bristol's Cream (Out of Print)*
Boz Scaggs – *Slow Dancer*
Return to Forever – *Romantic Warrior*
Return to Forever – *Where Have I Known You Before*
Chick Corea – *Mad Hatter*
Caldera – *Sky Islands*
Black Uhuru – *Chill Out*
ZZ Top – *Tres Hombres*
El Chicano – *Viva Tirado*
Steely Dan – *Countdown to Ecstasy*

Resurrection Records: Russ Solomon's New Baby

Just when you thought
That the Tower Empire ended
Auctioned off
Dismembered
And buried
In the grave

Once again you
Arose to the occasion
And started small
Like you did
Forty-two
Years ago

The Rebirth
In the same
Building
In the same location
That spawned
An Empire

Some people
They say
That the concept
Won't work
That it will fold
There's too many
Independently ran
Record stores

And that Solomon
You know what he said?

He said
That he had
Name recognition
Connections
All over the record industry
And most importantly
The Fans
Don't you already know
That you can't
Get rid
Of the original
Record store kingpin?

-Darrell Glenn

TWO PROBLEM-CHILDREN UNLIKELY TO MAKE A HAPPY FAMILY

BY JEFFREY FEKETE

CONVINCING FEDS ON MERGER MAY BE THE LEAST OF XM AND SIRIUS' DIFFICULTIES

XM and Sirius Satellite radio have the urge to merge. The proposed deal between the two pioneering satellite radio companies trying to create a profitable business model from fee-based, (sort of) commercial-free satellite delivering music, news and information still faces regulatory hurdles from the U.S. Justice Department and the Federal Communications Commission.

Media consolidation opponents inside and outside the government are concerned that letting the merger go through would create a monopoly. FCC Chairman Kevin Martin says, "The companies would need to demonstrate that consumers would clearly be better off with both more choice and affordable prices." What Martin hasn't addressed is the fact that these companies have already made bad business decisions individually. It makes little difference if they are eventually allowed to combine their resources and make bad decisions together. Whether the basic business model as it exists today is even viable is the real question. It is a marketplace question more than a government question.

Most business "launches" are spoken of figuratively. But getting XM and Sirius off the ground literally meant launching satellites into geosynchronous earth orbit at an incredible cost. Satellite orbits eventually decay and after a few years the crafts fall back to earth and burn up in the atmosphere. XM launched its fourth sat-

ellite in October 2006 named "Blues" – a Boeing craft built at a cost of \$130 million and sent into space on the private sector Sea Launch Zenit 3SL rocket. "Blues" is a backup to XM's third craft, the \$190 million "Rhythm" satellite. These vehicles are intended to replace the defective first generation "Rock" and "Roll" orbiters. That oh-so cutely named hardware is now the likely subject of litigation and claims involving XM, their insurance company, and possibly Boeing. Losses could range anywhere from \$400 million to \$1.6 billion.

Meanwhile, Sirius racked up its own huge liabilities competing in this radio space race. The companies want to eventually share satellites to save costs, but orbiting scrap metal is far from the only or the largest of XM and Sirius' problems. They'll still have to spend millions more to develop new receivers on earth capable of receiving both XM- and Sirius-originated content. Currently XM receivers won't pick up Sirius signals and vice versa. Think VHS and Beta.

XM and Sirius are not hoping to merge so they'll have a monopolistic death grip on consumers. Even as a combined unit they would simply be trying to live to fight another day in an increasingly competitive media world. Satellite radio presently has less than 5% penetration in the entire United States. It is still a boutique medium. The product

Continued on page 14 **13**

itself isn't really that bad. I find myself checking out "Chill," "World Zone," "XM Café" and a few other channels that are piped through my television as part of DirecTV's basic satellite service. Like many other potential customers, however, I have no appetite for dropping \$13 to \$20 a month to have it in my car. So the satellite radio marketers pulled a page from the street drug dealer guide to business. Give a freebie to hook a future customer. Make a satellite radio receiver and a year of free service a standard feature of a new car purchase.

XM secured agreements with GM, Toyota and Honda while Sirius courted Ford, Chrysler and BMW. In 2006, about 27% of all new cars off the assembly line had satellite radios. So far, less than half of those car buyers who could fork over the \$20 to \$40 grand for a typical new car were willing to part with any cash to keep the XM service after the free trial period expired. Sirius doesn't report figures on how many paid converts they attract from their programs with the automakers. The increasing availability of iPod jacks on new cars is expected to send satellite conversion rates down further.

Now that Steve Jobs and company have put 20,000 songs at your fingertips, why wait for AM, FM or XM/Sirius to cue up your favorite tunes on the radio – ground- or space-based? Satellite moguls like Sirius CEO head honcho Mel Karmazin thinks he's ahead of you on that too. "Over time, we will work to combine our satellite and terrestrial transmission infrastructure to deliver the broadest range of content and the highest level of service quality," Karmazin said when the planned merger was announced. Karmazin is a very savvy executive, but he enters the satellite game after his long association at CBS Radio, at

14 a time when the stakes have been

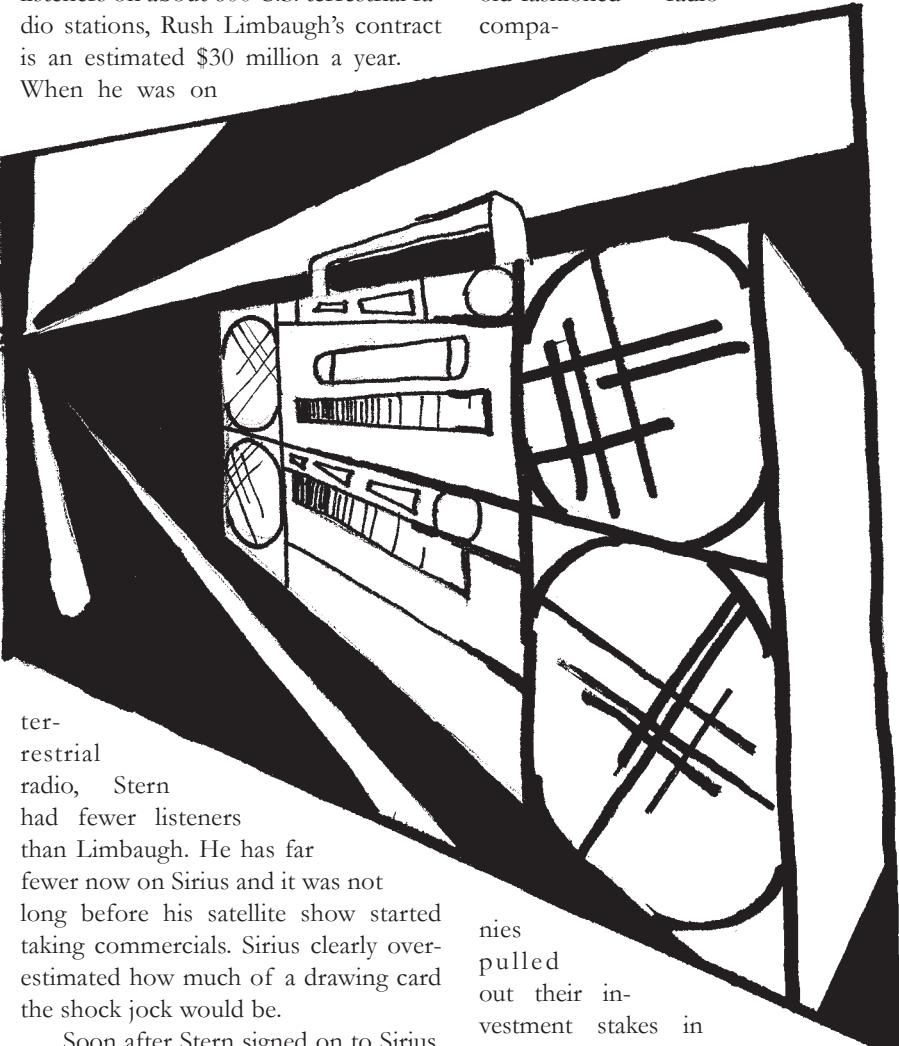
raised to near absurd levels.

In 2005, XM and Sirius suffered combined losses of \$1.5 billion. Neither has yet to turn a profit. Those losses were run up in part as they chased exclusive content to woo potential subscribers. Sirius is entering the third year of a five-year \$500 million contract with Howard Stern. Is Stern worth a cool \$100 million a year? Well, with just over 20 million listeners on about 600 U.S. terrestrial radio stations, Rush Limbaugh's contract is an estimated \$30 million a year.

When he was on

er recent relative "bargain" – the \$55 million they committed to Oprah Winfrey. That means these three programming offerings alone – Howard, MLB and Oprah – combine to total over a billion dollars in obligations.

Satellite radio may still have a bright future and could even force terrestrial radio to improve its own product to stay competitive. However, the established old-fashioned radio compa-



ter-
restrial
radio, Stern
had fewer listeners
than Limbaugh. He has far
fewer now on Sirius and it was not
long before his satellite show started
taking commercials. Sirius clearly over-
estimated how much of a drawing card
the shock jock would be.

Soon after Stern signed on to Sirius, XM pushed the panic button and dropped \$650 million over 11 years for rights to broadcast Major League Baseball. That deal may one day prove less than sweet for America's pastime because traditional radio broadcasters in local markets may feel far less of a need to cough up big bucks for the broadcast rights of teams in their area. For now, it's just another huge obligation for XM on top of another

nies
pulled
out their in-
vestment stakes in
the pioneering satellite firms
early on. If a merged XM/Sirius is
Satellite Radio Version 1.0, it may even-
tually go the way of the \$1,000 VCR,
the \$2,500 mobile phone and the \$5,000
HDTV, and make any of today's argu-
ments over "monopolies" thoroughly ir-
relevant.

Jeffrey Fekete has no immediate plans to purchase any stock in XM or Sirius, in case you were won-
dering.

My Little Underground

By Wesley Dodds

An analysis of British music in the American underground of the 1980s

What do you know of British underground music from the 1980s?

Now before replying aloud to this article, think about it first. What do we mean by underground? I guess that's simple enough to answer, isn't it? But do we mean underground here, or over in the U.K.? Is what you consider underground really that underground, and are you forgetting some key artists because they may seem irrelevant to the question because they were, y'know, mainstream and had a bunch of hits? Well, did they actually have hits, or does it just seem like they did?

For those of you who are of college-age now, you likely have no idea what college radio was like before the breakthrough of alternative rock in the early 1990s. Despite the wealth of great material from underground music scenes all around the world released during this period, American college radio during the 1980s was quite Anglophilic. British punk, goth, post-punk, new wave and alternative artists dominated the College Music Journal charts for much of the decade.

Sure, we all talk about how influential and important American punk, hardcore, jangle pop, noise rock, college rock and whatever were, but we kids these days are often unaware that British music that appealed to demur, brooding modern rock fans who had big permed goth hair and new wave pins affixed to their lapels often got played more and generally sold more.

And it's quite likely you are familiar with so many of the more popular names: The Cure, The Smiths, Siouxsie & the Banshees, Joy Division and its spinoff group New Order, The Jam, Depeche Mode, Psychedelic Furs, Wire, Echo & the Bunnymen, Public Image Ltd., Love and Rockets, XTC, Kate Bush. Even the likes of Elvis Costello, Peter Gabriel and The Police were college radio favorites. You might not even consider them underground artists; some, like Costello and the Jam, were only fringe presences in the U.S.

Why were tastes in British music so dominant during the 1980s in the American underground? One aspect is that British music experienced one of its last great periods of dominance in American pop music during the '80: witness Duran Duran, Culture Club, The Police and so on. Everything from synthpop to heavy metal had a sizable British presence. A far more important aspect to those in the underground scene was that many of these artists had an extra backing from major labels. The thing about music is that there isn't a clean distinction between the mainstream and the underground. Nothing demonstrates this more clearly than the number of notable British acts that released their material in the U.S. via major or major-affiliated labels while they

were still on indie labels in their homeland, including the Smiths (Rough Trade), The Cure (Fiction), Depeche Mode (Mute), New Order (Factory), Madness (Stiff), Aztec Camera (Rough Trade), Erasure (Mute), The Cult (Beggars Banquet), the Stone Roses (Silvertone) and My Bloody Valentine (Creation). Pairing up with a major label in America reduced import costs that would otherwise be incurred by the indie label as well as provided more money for promotion.

Thus if you were watching *120 Minutes* in the '80s you were more likely to see two or more videos by a British band having their material released in the States by Sire Records rather than the one video per album (if any at all) that SST might throw together on a shoestring budget for one of their releases. This certainly helped a lot, but it would have been for naught had the music not held a certain appeal for members of a particular subculture. Sad bastard music like The Cure, musically challenging and creative as it was, appealed to people chiefly because it often said something about their lives. Thus the cries to college radio phonelines and on alternative dancefloors all over America weren't to hang the DJ, but to play that mopey music, over and over again.

There's a simplistic yet fundamentally necessary distinction to point out: The United States is not the United Kingdom. Americans experience British culture differently than the British do, and vice versa. Hell, people living now have different perceptions of life in the past than do those who lived during that era do. Younger generations of American youth may think some of these artists were huge due to their appearance on John Hughes movie soundtracks and the airplay they receive these days on flashback sets from modern rock radio stations. But the truth is less exciting. British bands that appealed to the American underground all had varying degrees of success, and for every band like The Cure who managed genuine pop success, there were scores of bands — even seminal artists like The Jam and the Stone Roses who were stars back home — that had no chance of achieving anything beyond cult success in the U.S. during the '80s. None of the more rockist British bands like the Smiths and Echo & the Bunnymen ever made the U.S. pop singles charts, and their albums never breached the Top 50. Often the only genuine American hits from U.K. artists popular in our underground subculture were dance-oriented fare from the likes of New Order, Depeche Mode and Erasure. The industry maxim that a record had to be "danceable" in order to be a hit seemed to be proven time and again.

And let's not forget those artists who never quite made it out of the college radio/indie circuit ghetto: artists like the Jesus and Mary Chain, The Fall, Cocteau Twins, Robyn Hitchcock, Spacemen 3, Gang of Four and many others were (and remain) as much acclaimed-yet-commercially negligible cult artists as their American contemporaries like the Replacements, Big Black and Galaxie 500. You may or may not have heard of those artists, but, really, what do they mean to you? Are you aware of that the Mary Chain's early shows lasted about 15 minutes only to end in riots, or that The Fall was one of the favorite bands of Britain's most important DJ, John Peel, and recorded dozens of live sessions for national radio? Or do you know of them because the former had that song at the end of *Lost in Translation* and Pavement gave the latter countless shoutouts?

Context is everything in truly understanding the music that emerged from the U.K. indie scene of the 1980s. It's easy coming from an America perspective to not know how important the Smiths were to the indie movement in the U.K. when an instrumental version of one of their songs shows up in a scene from *Ferris Bueller's Day Off*. Things get lost in transatlantic translation. Yes, the Jesus and Mary Chain's white noise assault was revolutionary, but just as important was the pop element present throughout their material. Their Beach Boys melodies restored a sense of reverence of the past in the British indie scene that post-punk worked hard to dismantle.

The passage of time also influences our context. Have you ever heard of Kitchens of Distinction, or have you ever had a chance to listen to the "Christine" single by the House of Love? Chances are "no," and I don't blame you; yesterday's college radio staples aren't always remembered today. The British indie scene during the '80s yielded so much that a KDViate these days would probably have no clue about or truly understand the importance of: cassette releases by early indie pioneers Desperate Bicycles and Subway Sect; the shambling C86 bands beyond the ones K Records imported; the New Pop aesthetic that allowed post-punk/new wave artists like the Human League, Heaven 17, Frankie Goes to Hollywood and Scritti Politti to be full-on pop stars as long as they were "subverting" the idea of stardom; druggy, hazy retro psych from Spacemen 3 and the Bevis Frond; fractured anarchist punky post-punk from Crass, the Pop Group and Flux of Pink Indians; the thuggish Madchester dance craze that record companies tried to replicate the U.K. success of Stateside (the closest thing we got were lame indie dance knockoffs like latter-day Soup Dragons, EMF and Jesus Jones in 1991, just in time for Nirvana to wipe the floor with them); the Smiths-lite of the Housemartins and early James.

It's a strange mirror world where familiar people and concepts are given a different twist, or unfamiliar ones poke their heads out from the foxholes to tell you about how they fought in the war. Our collective notion of British underground music of the '80s is indicative of the fundamental differences between the U.S. and the U.K. I can walk around in London where ev-

16 eryone speaks English and goes about a day resembling my own, but they have their own food, clothes, brands,

colloquialisms and politics that are completely foreign to me as an outside observer. My connection to facets of British culture would be based on my background and how I experience things, while native residents would have a different knowledge of the exact same thing that works for them.

Differing contexts is what fascinates me so much about the British rock music that emerged in the wake of punk. A lot of it was unfamiliar to me, but its abject strangeness (the result of a world where punk *had* succeeded) implored me to dig deeper on the subject. Some names were familiar, but I soon grew to understand that even those familiar names yielded new facets that I needed to explore. As a recent graduate with a minor in history, context interests me as much as facts, often because someone's conception of what happened is often what others who were actually present interpreted as what happened. There's nothing inherently sinister about that; that's just how it is; it is not in an individual's capacity to experience everything that ever occurred. You don't know what the U.K. indie subculture was like in the 1980s unless you actually lived in that period, and even then your impression would vary depending on whether or not you were actually involved in it.

It's OK, you can always learn about it yourself. I don't necessarily *like* the Smiths, but I am fascinated by the nature of their importance to popular music, particularly since I wasn't there to actually get firsthand experience as to what the fuss was about, here or abroad. I could give you a thorough history of British music during the '80s, but that's not as fun as finding and developing your understanding of what that music was. I want you to experience the music, but ultimately it's your own experience, your own context to develop, that you can have all to yourself.

Here is a brief overview of British music from the 1980s in the form of assorted singles, EPs and albums pulled straight from KDV's archives. I am not trying to create a list of definitive, popular, or influential recordings. Rather, think of this as a snapshot of the decade that encompasses the classics, the forgotten gems, and the old favorites that haven't stood the test of time.

The Normal - "Warm Leatherette"/"T.V.O.D." 7" single (Mute, 1978)

Yes, this is from the 1970s. Whatever, we'll get to the '80s soon enough. But for all intents, British music of the '80s starts here. One of the most important indie label releases of all time, Daniel Miller's first release for his label Mute Records still stands up today. The group's only official release, The Normal was actually just Miller, a synthesizer, and a four-track tape machine. Mute Records wasn't even a record label at this point; it's just what Miller put down above his home address on the record sleeve. But that's all that was necessary to sell an unprecedented 30,000 copies of the single in the U.K. and heralded the advent of electronic music as a major force in underground music.

Short, simple and to the point, yet also deceptively complex

with washes of noise and random snippets of dialogue, it manages to recall the era it was created in without sounding dated. “T.V.O.D” has that fast, steady-but-jerky new wave Devo beat and the moody machinelike “Warm Leatherette” sounds not too far removed from Throbbing Gristle of the day, but both rely on the at-the-time novel synthesizer to play songs that are already well-arranged and catchy.

With today’s revived interest in the post-punk era, this single is receiving a lot of retrospective attention; in fact, Daniel Miller’s later, less hip yet infinitely more successful accomplishments have been somewhat forgotten by the hipster set of today (more on that later...).

Southern Death Cult - “Moya”/“Fatman” 7” single (Situation Two, 1982)

I really can’t do an overview of British music from the ’80s without throwing in something totally goth. Here we have Southern Death Cult (which begat the Death Cult, which then became the Cult), kings of the initial goth scene at London’s Batcave nightclub.

The band’s only single manages to be a great one, mixing power and atmosphere perfectly. Being a genre so easily prone to hammy theatrics and pretension, it’s easy to forget about the base, tribal allure of early goth on display here. Singer Ian Astbury’s long fascination with Native American culture is plainly evident with the lyrical references to the plight of American Indians in “Moya” and the tribal drumming that drives each song.

Both are powerful songs, but “Fatman” is the superior cut with its driving pace and shifting tempos. To think, in just a few short years the Cult would become the post-punk proponent of macho cock rock (“LOVE REMOVAL MAAHHSCHIIIEEEEEEEN!”). You can find both of these songs on a number of goth compilations, but hardly ever on the same one.

New Order - “Blue Monday”/“The Beach” 12” single (Factory, 1983, U.S. distribution by Rough Trade)

Ever heard the story of how an indie label from Manchester put out the best-selling 12” single of all time? New Order’s “Blue Monday” was one of the most groundbreaking and influential singles from the 1980s, and this was even before the band put their releases out in the States via megaproducer Quincy Jones’ Qwest label. It redefined New Order as something other than “Joy Division without Ian Curtis,” it essentially defined the development of whole genres like house music and techno, and delivered one of the first great song remixes with the single’s B-side, “The Beach” (basically “Blue Monday” without vocals). Diddy did not invent the remix, and he sure as hell hasn’t made anything close to the best. And no, KDVS doesn’t own the first edition release with the die-cut computer disc cover that cost Factory Records more to produce than sales could recoup.

The problem inherent with any piece of art heavily reliant on technology is that as the technology becomes outdated, so does the work. Many of the revolutionary sounds first heard on “Blue Monday” are now cliché and even rudimentary compared

to dance music sounds achieved since then. This song is akin to the floppy disc on the cover: functional, but we’ve developed past it. And despite its importance in the history of music, “Blue Monday” is not even the best New Order song (that would be a tie between “Temptation” and “True Faith”). Still, it does retain a certain magic. The distinctive drum machine intro will still get people out onto the dancefloor, and Bernard Sumner’s bitter, wounded lyrics resonate as much as Ian Curtis’ tortured cries for help ever did. “How does it feel/ To treat me like you do?/ When you’ve laid your hands upon me/ And told me who you are.”

While nostalgia might be a big factor in giving this record a listen these days, the song still packs a human, emotional punch in spite of its machinelike construction.

Depeche Mode - “Master and Servant” 12” single (Mute, 1984, American label: Sire)

“It’s a lot (it’s a lot)/ It’s a lot (it’s a lot)/ It’s a lot (it’s a lot)/ It’s a lot LIKE LIFE.” Hot shit, this record is awesome. You know how Daniel Miller set up Mute Records, released the epochal Normal single, and was in a large part responsible for jumpstarting the synthpop genre? I would strongly argue that voicing the “whip” sounds sampled for “Master and Servant” was a far more vital and commendable contribution to pop music. *And I mean it.* Depeche Mode songwriter Martin Gore has protested that only one or two of his song have ever actually dealt with S&M. Well, this is obviously one of them. With whipping sounds, screams of pain, and lyrics like “It’s a lot like life/ This play between the sheets/ With you on top, and me underneath/ Forget all about equality/ Let’s play master and servant,” it’s no wonder the song narrowly missed a BBC ban and peaked at a paltry number 87 on the U.S. pop charts in comparison to the band’s previous single, the breakthrough top-10 hit, “People Are People.”

Aside from showcasing Gore’s kinky hobbies, this record is a perfect example of what the post-punk aesthetic could generate, even on the budget of an independent label. A towering symphony of clanging metal, sampled screams, stabbing keyboard hooks and jackhammer-heavy dance beats, this was Depeche Mode’s answer to the revolutionary single “Relax” by Frankie Goes to Hollywood and its radical production techniques. The end result is a testament to the art of sampling and the use of electronics in lieu of “real instruments.”

“Master and Servant” sounds positively *huge*, like a brick wall ramming towards you from your speakers. This single, backed by the awesome U.S.-only “Black & Blue” remix, this is without a doubt one of the top 10 greatest records from the 1980s.

Love and Rockets - *Seventh Dream of Teenage Heaven* (Beggars Banquet, 1985)

On the front sleeve of the station’s copy of this album, someone wrote “Led Zeppelin of KDVS.” I’m still trying to figure that one out. It could be because Bauhaus spin-off band Love and Rockets was obscenely overplayed on ’80s college radio

and went on to have one of the first genuine American Top 40 alternative rock hits with 1989's "So Alive." Then again, the fact that the statement is followed by the slur "art-fags" hints at a mere revulsion of limey pretension.

Seventh Dream of Teenage Heaven is full of reverb-heavy production, wispy vocals, and thin acoustic guitar-layered songs that often stretch out to five minutes and over in length. Messers Ash, J and Haskins are keen to wrap you in a psych-influenced vapor that's far more slick and straightforward than gothic ghost songs like Bauhaus' "Spirit" and "Mask." It's alternative in the way a good portion of prominent British bands of the time were: It was relatively conventional music that for whatever reason was largely restricted to a rabid cult following and the hipper kids at your high school. The game has changed too much since Nirvana, so appealing to moody teens in black isn't enough anymore to gain respect in "alternative" circles.

Love and Rockets' music has not stood the test of time largely because, unlike Led Zeppelin, they rely more on atmosphere than on primal, timeless touchstones like riffs or power, and when the atmosphere is so dependent on reverb, it's just one of those things that just screams "1980s modern rock relic."

Style Council - "Walls Come Tumbling Down"/"The Whole Point II"/"Blood Sports" 7" single (Polydor, 1985)

Umm, wow. Paul Weller's post-Jam project the Style Council marked the point when his music went from merely sounding like your parents' music to actually *being* your parents' music (of course, the point is largely academic if you're the same age as me, for then it was always your parents' music). Ironic since this single is from the period when Weller's voice was an important one for British youth culture.

One of the leaders of Red Wedge, an alliance of Labour Party-affiliated musicians that also included Billy Bragg and the Communards, Weller was intensely politically active as a spokesman for the Left during this period. In fact, the back of the single notes that royalties went to "the Bristol Defence Fund, for John Curtin and Terry Helsby currently in Bristol Prison for anti bloodsport activities." "Anti bloodsport activites" have little relevance to your average American (God knows I don't know what to make of it), so basically what most listeners get from this is an A-side which is a blank homage to Motown circa 1967. "Walls Come Tumbling Down" is a perfectly decent song, but there nothing revolutionary or even clever about it.

The B-sides are just dire: "The Whole Point II" is Weller doing smooth jazz and "Blood Sports" reminds me more of Simon & Garfunkel rather than the fiery bastard who wrote "The Eton Rifles." The Style Council was critically reviled at the time, in spite of Weller's laudable activities, and he wouldn't gain critical favor again until Britpop came around in the 1990s. Even then, it was partially to do with your parents' music being terribly back in fashion.

biG fLAME - *Two Kan Guru* EP (Ron Johnson, 1986)

18 This defiantly anti-rockist record is basically what I

imagine what the image of someone having a seizure translated to music would sound like. Seriously, the entire A-side, track-by-track, sounds like someone getting progressively worse, wondering, "WHY, GOD, WHY HASN'T ANYBODY CALLED THE AMBULANCE YET?!?!?!"

Sped-up Captain Beefheart meets the Fall, the guys that may or may not have been the former backing band for Wham! deliver music that is surprisingly structured and listenable. It's full of stuttering drum fills and jagged guitar riffs that want to be syncopated post-punk funk but are too hyper and fucked up to create a groove. And the whole record keeps speeding up the longer you listen to it.

Of course nothing like this would ever be widely played on U.S. college radio of the day or outside of the Peel show ghetto back in the U.K., but biG fLAME also had the misfortune of putting out records at a time when the Smiths and countless other indie pop bands had rewritten the status quo of British underground rock. Spazzy rock 'n' roll deconstruction was out while jangly, timidly-vulnerable songcraft was in. Too out-of-step with the musical climate of the motherland at the time and without a big American distributor, this EP has gone relatively forgotten.

Talulah Gosh - *Talulah Gosh* EP (53rd & 3rd, 1987)

Twee! Taluah Gosh was a genuinely indie phenomenon in the U.K. and the band's label 53rd & 3rd was a good example of how independent music of the time could be insanely catchy yet also resolutely underground. More musically accomplished than U.S. naive pop contemporaries like Beat Happening, the songs on this EP veer between speedy soda pop punk rave-ups and slow sing-song sing-alongs.

I've always been wary of twee's somewhat contrived naivety, but how can you not love sweet, bouncy songs like "Beatnik Boy" and "My Best Friend"? It's so goddamned fun! And unlike a lot of other records on this list, the EP actually *sounds* like an indie release. Listening to it you can just imagine the future mother and fathers of the group Heavenly playing "My Best Friend" in a dingy basement for about a dozen interested friends in glasses and sweaters. This would sound great on cassette tape, and musically it doesn't sound all that different from modern attempts at the style. Except they did it first.

The Stone Roses - "She Bangs the Drums"/"Mersey Paradise"/"Standing Here" 12" single (Silvertone, 1989)

In 2003 and 2006, famed weekly British music magazine the NME voted *The Stone Roses* to be the greatest album of all time and the greatest British record ever, respectively. In spite of the legend that has developed around the Stone Roses' first and best album, upon close inspection it reveals itself to be merely a very good '60s-influenced jangle pop record. It's not overwhelming distinctive and every song on the record will remind you of another song tugging at the back of your mind.

Ah, but the Roses were the right band at the right time for England. The British indie scene of the day allowed there to be

a band that — regardless of guitarist John Squire's love for Jackson Pollock, the band's songs referencing of the 1968 student riots in Paris, and their own cocksure arrogance — could be an important countercultural force while making pretty conventional music. And while the album itself isn't the Second Coming (or *Second Coming*, thank God), its singles were all good and often superb.

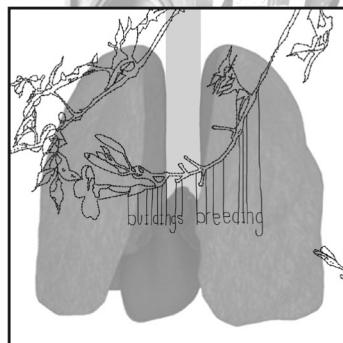
Case in point: "She Bangs the Drums." Simply put, this is an absolutely perfect pop song. The instruments wind the song up, and then groove and shimmer together while Ian Brown's breathless voice whispers simple yet stirring melodies. When the band finally builds up to the chorus, forget it — the song attains such utter beauty and brilliance there is never any need for a second verse. "Have you seen her, have you heard?/ The way she plays there are no words/ To describe the way I feel/ How could it ever come to pass?/ She'll be the first, she'll be the last/ To describe the way I feel..."

The first B-side, the driving janglefest "Mersey Paradise," is so good it appears right on the A-side with "She Bangs the Drums." However, the potential danger that always existed with being such a relatively straightforward rock band manifests itself with the B-side "Standing Here," a plodding trad rocker that was undoubtedly became template for half of Oasis' material.

Still, the classicism of the Stone Roses speaks volumes about a certain portion of underground music in 1980s America. *The Stone Roses* peaked at No. 86 on the Billboard 200 — a success by college radio standards, but inconsequential in comparison to the true successes of the pop mainstream. What the Roses embodied was music that sounded like it belonged at the top of the charts. It never was, but in many respects it deserved to have been.

Wesley Dodds hosts "This Vicious Cabaret" every Monday morning from midnight to 1 a.m.

Available Now on Mushpot Records



Buildings Breeding debut album

On sale at tonevendor.com and mushpotrecords.com

Available digitally on iTunes and eMusic



G2
Loneliness and Love



Andy Haut
The Earth Says Hello EP



Children's Music Compilations
Mushpot Compilation 1



Better Than Your Blanket

visit mushpotrecords.com

indie, twee, pop, electronic, IDM, acoustic and lo-fi



RECYCLE THIS KDVIATIONS



(kdviations komix)²

by That Darn Cat

fitthatdarncat@gmail.com



My Life Experience and My Show

By David D. Young

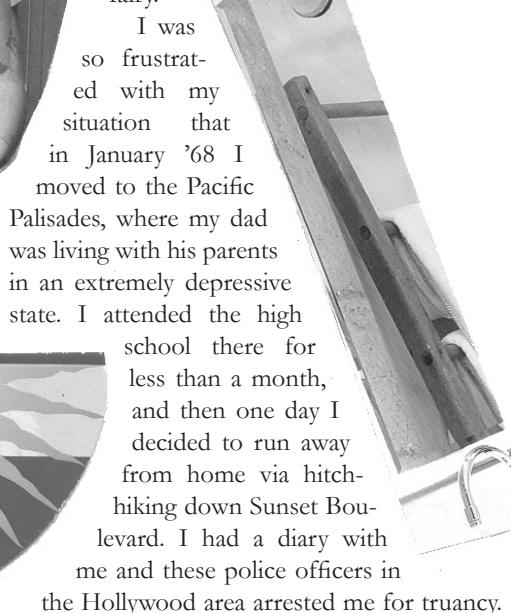
I've been in a variety of musical experiences throughout my life and will write here about how this relates to my radio show. I became interested in rock 'n' roll around 1963 and followed the Top 40 quite intently for quite a few years thereafter.

I initially listened to the Four Seasons, Beach Boys and Motown soul, like the Marvellettes. When the Beatles and the Dave Clark 5 appeared in 1964, I was totally stoked. This music related to the emotions I was feeling as a 12-year-old in the Claremont section of San Diego. At Hale Jr. High, in the 1964-1965 school year would have rock and soul music seating of the cafeteria and my parents dancing to it.

In the '65-'66 school year I attended a Christian Science boarding school, as an eighth grader in their middle school. It was quite a trip living away from my family, at such a young age. My mom had divorced my dad and they both thought it would be a good situation for me. She had moved to Evanston, Ill., and I remember taking an Illinois Central train to St. Louis, which is where "Principia" is located, and hanging out with a college kid who shared his "thunderbird" with me and played all kinds of folk music on his guitar, including Dylan stuff, which I thought was really cool. There I discovered the Byrds, and this one high school guy who acted as a counselor, had all the Bob Dylan albums.

The next year I attended Evanston Township High School and would go to the public library to read Downbeat and Billboard, trying to get in all the stats and information. When I was a high school sophomore, a couple of "friends" and I went to the "Old Town" area, which was Chicago's equivalent of SF's Haight-Ashbury. They were rapping to these girls who looked "hip," and I didn't say anything 'cause I'm basically pretty darn shy. Thenceforward, I had to en-

dure the taunts of a group of guys who called me "fairy."



I was so frustrated with my situation that in January '68 I moved to the Pacific Palisades, where my dad was living with his parents in an extremely depressive state. I attended the high school there for less than a month, and then one day I decided to run away from home via hitchhiking down Sunset Boulevard. I had a diary with me and these police officers in the Hollywood area arrested me for truancy.

They were reading the diary and putting me down for what I had written in it. When my dad picked me up at the police station he was quite enraged. I had brought about 40 record albums to his house, including Big Brother and the Holding Company's first album, on the Mainstream label. He put me on a plane back to Chicago and confiscated all my record albums and put them in his parents' attic. He told me that the

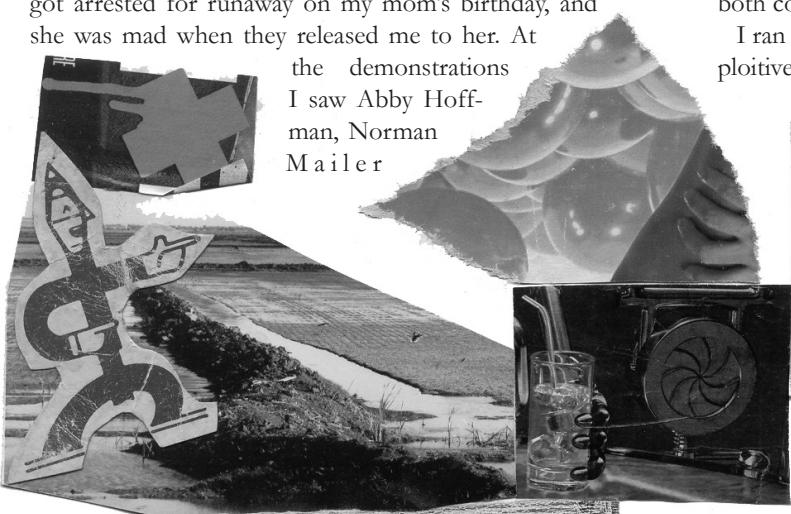


music was influencing me in a bad way. I later got them back after he had remarried and was living in Inglewood, Calif. and had become a high school math teacher, in 1970.

In 1968 I developed quite an independent spirit, and in March I ran away to Haight-Ashbury, SF, by withdrawing from my account and taking an airplane there. I was only there for about a week, and I remember seeing the psychedelic blues rock band Salvation and blues legend James Cotton in Golden Gate Park. I ran into unsavory characters who took advantage of my naive nature at the time and used the services of Huckleberrys for Runaways who helped me go back home. The band Savage Ressurection was somehow associated with them.

I was at the '68 Democratic convention demonstrations and got arrested for runaway on my mom's birthday, and she was mad when they released me to her. At

the demonstrations
I saw Abby Hoff-
man, Norman
Mailer



and Allen Ginsberg, the whole nine yards. It was quite a rush to see history unfold right before my eyes. Later, in October 1968 I met these high school girls who were peace activists at Evanston's Unitarian church and became active in candlelight vigils and listened to the various folk artists on records like Phil Ochs with my newfound friends.

A lot of the kids in Evanston were in bands covering tunes like "Gloria" and "Midnight Hour," and I would go listen to them play in basements and garages and the like. I started hanging with young adults at Citizens for Independent Political Action in the Rodgers Park area of Chicago. Robert Anton Wilson was a member and it was quite interesting being exposed to the plethora of ideas expressed at the meetings where we drank both coffee and beer.

I ran away again, but this time I got to stay with cool non-exploitive people, mainly women who were at the forefront of the women's liberation movement. I remember "tripping" and really digging the Beatles' *White Album* at one lady's place. Her kids were running around in circles and I was calling them stuff like "kid spirit" during this experience.



I was on the road and the streets a lot in the '70s and I will jump to the '80s for this article. In 1985 I started listening to college radio. I heard WZRD and WNUR and was totally enthralled with all the punk and experimental music they would play. I saw all kinds of music in this decade, at varying venues, but I preferred all-ages shows over seeing music at bars because it felt so much more free and not so commercial at

are now in the
Effigies and so



those venues. I saw all kinds of bands that KDVS LP stacks, such as Ono, End Result, many other divergent bands.

I will quit recalling my life experiences at this point to point out that a person like me whose life's been quite an adventure can come up with a pretty unique radio show. All of us DJs here have quite divergent life experiences and we put these into our radio shows and that in itself is a decent reason for the listening audience to contribute to the fundraiser. I would like to add that I like a lot of the bands that play in Davis, especially Mad Cow String Band and Hillstomp. I love being at KDVS. I think we can generate peace if we try hard enough.

David D. Young hosts "Upper Realm Shrieks: Words & Music" every Wednesday morning from 6 to 8:30 a.m.



..... Art Lessing
delta of venus 1.13.07



.... & the Flower Vato
delta of venus 1.13.07

22

kdvs presents events



Citay
delta of venus 1.18.07



grizar music collective
delta of venus 1.27.07



FUCKWOLF
delta of venus 2.10.07



TUSSLE
delta of venus 2.10.07

at delta of venus photos by yoo-hyun oak 23



BOSS the BIG BIT
@ the delta of venus
2.11.07



**they shoot horses,
don't they?**
delta of venus 2.11.07



Mushpot Showcase

Photos by Elise Kane January 20, 2007

Mushpot Records started as a small project by ex-KDVS DJ and music director Jenn De La Vega, a.k.a. Fanny McGee, with the purpose of releasing local music compilations for the 2005 and 2006 KDVS Fundraisers. Now based in Brooklyn, several musicians have been collected into the Mushpot. The Mushpot Showcase on Jan. 20 at Delta of Venus was the record-release party for Davis band Buildings Breeding, who have since performed all over California and at South By Southwest 2007.



VERY TOP: Please Quiet Ourselves, the rockin' high school kids from Berkeley

RIGHT: Mushpot family portrait (T-B, L-R) Chris Larsen, Melanie Glover (Buildings Breeding), Gonzalo Eyzaguirre (G2), Teddy Briggs (Chief Briggum), Evan Hart (Underground, Underwater, BB) and Jenn DLV

LEFT: Buildings Breeding go



Check out mushpotrecords.com for more information on the bands and upcoming releases.

Underground + Around

RIGHT: Dead Western (Sacramento) playing live in the Lower Freeborn hallway outside KDVS on "Chill Out & Die," Feb. 9

Photo/ Ben Johnson



LEFT: Yip Yip (Florida) performing live at the Delta of Venus, Mar. 6

Photo/ Janie Lozano

RIGHT: The Swiss Family Skiers (San Francisco) after an action-packed set at Delta of Venus, Mar. 10

Photo/ Elisa Hough



LEFT: DJ Robb Dogg with Taylor Hanson of the Hanson brothers at CMJ in New York, September 2005

KDVS SPRING PROGRAM

SUNDAY

Midnight – 2 a.m.

Punk Roge & Riot
“Neonate (Under Distress)”

Punk

—Chaotically good music mixed with political, social and local punk talk, as well as shows, tickets and events you don't want to miss

2 – 4 a.m.

DJ Tangosaurus Rex
“Ecclecticity”

Eclectic

—A gooey fusion of various downtempo electronic with a kick of hip-hop and a dabble of roots reggae and dub

4 – 6 a.m.

Morpheus Max
“The Odyssey”

Rock 'n' roll

—A ritualized quest involving a literary bedtime story and a subgenre exposé en medias res. Expect things like noise pop, powerpop, protopunk and neopsychadelia

6 – 8 a.m.

Bobby H. & DJ Mr. Tee
“Songs of Praise Gospel Program”

Gospel

8 – 10 p.m.

Bernard & Bez Benson
“In Focus/Perspective”

Religious talk, Christian music in various genres

—“In Focus” religious talk show solves problems of students and the community in light of scripture / “Perspective” features live Christian bands and music of all Christian genres

10 a.m. – 1 p.m.

Gary B. Goode
“The New Island Radio Café”
Hawaiian, reggae, Latino, African, ska
Alternating w/
Mindy Steuer
“Cross Cultural Currents”

International, reggae

1 – 3 p.m.

Papa Wheelee
“Radio Wadada”
Reggae

—A conscious reggae session featuring reggae, dub and dancehall

3 – 5 p.m.

Brendan
“The Raw Mess Around”

Eclectic

—Programs that unite widely different musical styles around subject matter, sound, or experience **26** of the artists, with a focus on raw, archaic, new

and strange music

5 – 7 p.m.

Christopher Killimanjaro & Oddy Knocky

“Exodus: The Return Home”

Eclectic, experimental, beans

—Killimanjaro usurped from his throne atop the Shining Mountain and Oddy deviated by a comely maiden with impeccable manners; now both journey together to fulfill an ancient prophecy

7 – 8 p.m.

Emily
“The Treehouse”

Rock

—This now lonely miscreant still sits in a treehouse and plays thee surf/trash/beat, 66/77 punk, power pop, garage and girl groups galore for hackneyed troublemakers!

8 – 10 p.m.

JD Esquire & Angel Child
“The Front Porch Blues Show”

Blues

—The first part of the program focuses on acoustic, delta and early Chicago blues. The second part of the program is a medley of contemporary blues with a special emphasis on Chicago blues

10 p.m. – midnight

Tim Matranga
“Kicksville 29 BC”

Rock 'n' roll, garage, psych

—Sets of choice raw soul, funk, '60s garage mayhem, psychosis and lysergic psych excursions into the stratosphere

MONDAY

Midnight – 1 a.m.

Wesley Dodds
“This Vicious Cabaret”

British rock

—A look across the pond at British music, including British Invasion, psychedelia, metal, glam, punk, mod, goth, indie, shoegaze and Brit pop

1 – 2 a.m.

Cthulic Rites & Wulf Kollapse
“Punx Is NERDS!”

Hardcore, punk, grindcore, psych, indie

—Mighty blasting of beats!

2 – 4 a.m.

Harper & Guy Faux
“Music When the Lights Go Out”

Eclectic

—Dancing in the moonlight

4 – 6 p.m.

Mr. CP

“The Birds Came First Theory”

Funk, hip-hop, electronic, experi-

mental

—An adventure through the many genres of electronic music. Robots are cool, robot music is cooler

6 – 8:30 a.m.

J. Violet

“Forget about the Faux Pas”

Eclectic

—For window-gazing, insanity marathons, stutter-mouthed bumbling and intercountry roadtrips.

Take as needed

Alternating w/

Sweyn

“Forest of Unicorns”

Eclectic, metal

—Beware of unholy fire

8:30 – 9:30 a.m.

France

“It's About You”

Public affairs

—Expert guests discuss issues and events in order to assist the listener in defining their personal ethics and opinions

9:30 a.m. – noon

Mr. Glass

“Good Good”

Nu jazz, future soul, downtempo, funk, hip-hop, Afro-beat, Brazilian

Noon – 1 p.m.

Amy Goodman

“Democracy Now”

1 – 2:30 p.m.

Elisa Rockett

“Analog Oatmeal”

Rock, folk, electronic, fun pop

—Music to help you enjoy spring-time

Alternating w/

Clara

“The Weather Report”

Eclectic

—Residual and emergent sounds

2:30 – 4:30 p.m.

DJ Ophelia Forealia & DJ Blonde

“Math Robot”

Electronic, rock, house, international

—Dance to one song and get out your air guitar for the next. Then dance again

4:30 – 5 p.m.

“Free Speech Radio News”

5 – 6 p.m.

DJ Cariad

“The Fringe”

Public affairs

—News, events and interviews for and about the radical queer, feminist and gender variant communities

6 – 8 p.m.

Maggie Cat

“The Cat's Meow”

Rock, folk, indie

—The smart way to keep your music collection from stagnating, a.k.a. the best I can bring to you from any genre that applies

8 – 10 p.m.

Andy

“The Lewd Dance”

Eclectic

—Aged weirdness in record collecting: jazz, psychedelia, pop, soul and funk, with a specialized ear for retro fetishism of the soundscape

10 p.m. – midnight

Calamity Jamie

“Handlebar Moustache Fetish”

Rock, indie, punk

—Noise to you, love to me

TUESDAY

Midnight – 2 a.m.

DJ Rick

“Art for Spastics”

Rock, experimental, punk

—I play thee best in garage/scuzz-punk ineptitude, knuckledragging thug-rock of the lesser primates, highfalutin' jackoffnoise and hella contrived subgenre names

2 – 4 a.m.

Mr. Navils & The Chocolate Factory

“After Hours”

Eclectic

—A wide array of new music to be discovered and old to be remembered

4 – 6 a.m.

G-Mak & April

“The G-Mak & April Show”

Eclectic

—The best thing since Napster

Alternating w/

DJ Nicole & DJ Rob

“The Fallace”

Eclectic

—A vociferation of rock, folk, electronic, hip-hop and sass

6 – 8:30 a.m.

DJ Insu & DJ Anecdote

“Inside Out & Strange Tempo”

Electronic, experimental, IDM, instrumental, indie, drum 'n' bass

—Avant-glitch, angry computers, lullaby drones, spoken word, underground hip-hop vocals, drum 'n' bass, progressive house combo

8:30 – 9:30 a.m.

Dr. Kirsten Sanford & Justin Jackson

“This Week in Science”

Public affairs

—Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting-edge and controversial topics brought to an accessible level

9:30 a.m. – noon

Kid Courageous & Tigerlily

“The Periodic Table of Fun”

Indie pop, female vocalists, electronic, folk

—We're all about power tweed, indie violence and female empowerment

Noon – 1 p.m.

Amy Goodman

“Democracy Now”

1 – 2:30 p.m.

Boy Wonder

“Get Smarter”

Blues, folk, indie

—Music for a porch life

2:30 – 4:30 p.m.

DJ Nation

“Excellence in Fazz”

Jazz

—Intragalactic track meet

4:30 – 5 p.m.

“Free Speech Radio News”

5 – 6 p.m.

Christie McCullen, Kendra Johnson, et al.

“Local Dirt”

Public affairs

—Agricultural, community new

6 – 7 p.m.

“KDVS Radio Theatre”

—Original locally produced and classic audio plays

7 – 8 p.m.

Andrew

“Aggie Talk”

Sports talk

—Catch all the latest news, scores and highlights from the world of Aggie sports

8 – 9 p.m.

Klinger

“Live in the Warzone”

Punk, power pop, garage

—A bunch of obscure records selling on eBay for big \$\$ and new bands destined to be remembered

9 – 11 p.m.

Mr. Mick Mucus

“The Chicken Years”

Rock 'n' roll, punk, hardcore

—Fun with sound

11 p.m. – midnight

Scott Soriano

“The Rebel Kind”

Eclectic

—Obscure, odd, good and forgotten

WEDNESDAY

Midnight – 2 a.m.

Louie-Bloo & Jess

“The Feminine Complex”

Eclectic

—Gutter hop

SCHEDULE

CHECK KDVS.ORG FOR UPDATES & MORE INFO

2 – 4 a.m.
 Giorgio
 "Spoken Borders"
 Spoken word
 —This show will focus on spoken word poetry, plus underground hip-hop reminiscent of spoken word

4 – 6 a.m.
 DJ Kitsune
 "Angry Fruit Salad"
 Eclectic
 —(noun) 1. A poorly designed webpage or UI that overuses color. 2. The first sign of a genetically modified food uprising

6 – 8:30 a.m.
 David D. Young
 "Upper Realm Shrieks: Music & Words"
 Eclectic
 —A continuously evolving show where I'm constantly changing the combinations of genres

8:30 – 9:30 a.m.
 KDVS Public Affairs

9:30 a.m. – noon
 The Colonel & DJ Business
 "The Internet"
 Eclectic
 —The weight of the worldwide web is crushing us

Noon – 1 p.m.
 Amy Goodman
 "Democracy Now"

1 – 2:30 p.m.
 Chris
 "The Senescent Spectacle"
 Eclectic
 —Vintage auditory nonsense is melted through multiple layers of song and sound to establish new meaning for all aspiring audio poets

2:30 – 4:30 p.m.
 DJ Pants & Captain Haddock
 "Why Are You Yelling So Loud?"
 Electronic, indie, hardcore
 —Emphasis on heavy tunes with catchy rhythms and melodies

4:30 – 5 p.m.
 "Free Speech Radio News"

5 – 6 p.m.
 Andy Jones
 "Dr. Andy's Poetry & Technology Hour"
 Public affairs
 —Talk about poetry and technology with frequent guests from the community and beyond

6 – 8 p.m.
 Acadius Lost
 "Bat Country: 2086"

Industrial, noise, gothic, synthpop
 — Dissident music for the 21st century

8 – 9 p.m.
 Fuzzbox Flynn
 "Coexistence of disparate elements"
 Eclectic
 —Often features punk, DIY tunes, new wave, no-wave, minimal electronics and peculiar music of today's world

9 – 10 p.m.
 The Apostle Gabriel
 "Riddim Sounds"
 —Conscious reggae all styles from all over: ska, rocksteady, roots, dub, old skool and new skool, dancehall, interviews and special guests

10 p.m. – midnight
 Dog Tones & Deputy Boomer
 "Thee Funk Terminal"
 Hip-hop, electronic

THURSDAY

Midnight – 2 a.m.
 DJ Mucky
 "Bear Is Driving Car!"
 Eclectic
 —Big American Party! Everyone Disco Dancing!

2 – 4 a.m.
 Algernon Blackwood & Aleister Crowley
 "Swords to Plowshares"
 Eclectic
 —From the Bronze Age to John Cage

4 – 6 a.m.
 Sharmi & Parijata
 "Weirdo Begierdo's Kids' Corner"
 Eclectic
 —Ranging from electronic hip-hop to twee and prog rock

6 – 8:30 a.m.
 Roxanne & OKI
 "Animals from the Basement"
 Eclectic
 —Conducting the underground release of robot dogs, tiger armies, doodle monsters and fuzzy lotus eaters

8:30 – 9:30 a.m.
 KDVS Public Affairs

9:30 a.m. – noon
 DJ Dan
 "Full Disclosure"
 Electronic, jazz, rock, indie, punk
 —Sorry, no hyphy

Noon – 1 p.m.
 Amy Goodman
 "Democracy Now"

1 – 2:30 p.m.
 Bones
 "Waltzing Across Genres"
 Eclectic

Eclectic
 —Music to daydream to

2:30 – 4:30 p.m.
 Ms. Lola & Smythe
 "Dancing on Aire"
 Eclectic
 —A little this...a little that...

4:30 – 5 p.m.
 "Free Speech Radio News"

5 – 6 p.m.
 Douglas Everett
 "Radio Parallax"
 Public affairs
 —Science, history, politics, current events, whatever we please

6 – 8 p.m.
 Todd
 "Hometown Atrocities"
 Rock, pop, eclectic
 —Rock of all sorts
 Alternating w/
 Ruby
 "Faint of Heart"
 Eclectic
 —Grapes, much like children, need love and affection

8 – 10 p.m.
 Megan
 "Chicks & Cars"
 Rock, psych, folk
 —Hormone-riddled adolescents making music about their obsessions in primal fashion

10 – 11 p.m.
 Ed
 "Delicate Tension"
 Eclectic

11 p.m. – midnight
 "Live in Studio A"
 —Local and touring bands performing live on the air

FRIDAY

Midnight – 2 a.m.
 DJ Sev & Chef Gargamel
 "Hydraulic Kickstart"
 Eclectic
 —Vinyl mix

2 – 4 a.m.
 Auntie & Housewife
 "Vague Vanity"
 Eclectic

4 – 6 a.m.
 MC Bison & Dr. Rockso
 "Wilford Brimley's Bloated Corpse"
 Metal, hardcore, experimental
 —We'll start with some faster-paced metal and hardcore, then gradually slow it down to some drone/doom and post-rock

6 – 8:30 a.m.
 Bones
 "Waltzing Across Genres"
 Eclectic

—Classics to country, cross-cultural collaborations, jazz and blues

8:30 – 9:30 a.m.
 Steve Lambert
 "The Steve Lambert Show"
 Public affairs
 —Interviews of yourself

9:30 a.m. – noon
 Michael Leahy
 "Cool As Folk"
 Folk, indie, blues
 —Features weekly in-studio guests, folk, bluegrass, string bands and old-time blues

Noon – 1 p.m.
 Amy Goodman
 "Democracy Now"

1 – 2:30 p.m.
 DJ Brenda
 "Sin Fronteras, Without Borders"
 Rock en español, folkloric
 —Mix of Latin genres without borders/Musica Latina sin fronteras

2:30 – 4:30 p.m.
 Brian Ulysses & Little Wing
 "The 10-4"
 Eclectic
 —Psychedelic, creative music from the '60s and beyond

4:30 – 5 p.m.
 "Free Speech Radio News"

5 – 6 p.m.
 Ron Glick & Richard Estes
 "Speaking in Tongues"

6 – 8 p.m.
 Ryan
 "California Police State"
 Eclectic
 —Mostly brand new releases

8 – 10 p.m.
 DJ Robb Dogg
 "Chill Out & Die"
 Metal, industrial, noise
 —Musical insights into mankind's miserable existence, ticket giveaways and live local bands

10 p.m. – midnight
 Pirate of the High Frequenseas & Blasphemer
 "Festival of Yaws"
 Metal, hardcore
 —Dead air, inside jokes, the word "um" and questionable language

SATURDAY

Midnight – 2 a.m.
 Blasphemer & Scarecrow
 "Raise the Dead"
 Metal, grindcore

2 – 4 a.m.
 DJ Judy
 "Danky Means Delicious"
 Electronic, folk, indie, blues

—An eclectic mix of folk, electronic, indie and twee

4 – 6 a.m.
 Corey O
 "Organic Vinyl"
 Eclectic
 —Showcases current indie, punk, noise, folk and pop goodness, emphasizing DIY vinyl releases

6 – 9 a.m.
 Big Dave
 "Buried Alive in the Blues"
 Blues, folk

9 a.m. – noon
 Robyne Fawx
 Alternating w/
 Bill Wagner
 "The Saturday Morning Folk Show"
 —Folk music of all kinds

Noon – 2 p.m.
 DJ Markuss & Tessa Mae
 "The Prog Rock Palace"
 Rock, jazz
 —Progressive rock and jazz from around 1968 to present
 Alternating w/
 Brian Ang & DJ Miediddy
 "Farewell Transmission"
 Folk, indie, experimental
 —Indie and roots

2 – 4 p.m.
 Marzie Notes
 "Masterpiece Stereo"
 Eclectic

4 – 7 p.m.
 Gil Medovoy
 "Crossing Continents"
 International, public affairs
 —Mid East, Mediterranean, Indian, Central Asia, Balkan and Eastern Europe

7 – 9 p.m.
 DJ Apothegm
 "Radio Active"
 Eclectic
 —At the moment of a human's enlightenment, the constellation of synaptic activity spells the name of god
 Alternating w/
 Mr. Frankly
 "Let's Be Frank"
 Rock, jazz, folk

9 – 11 p.m.
 Trotsky
 "Crimson Airwaves"
 Punk, hardcore
 —Plenty of proletarian power violence, pop punk, thrash, crust, grind and hardcore

11 p.m. – midnight
 Joe Frank
 "The Joe Frank Show"
 Crazy narratives



KDVS Record Swap



May 20th 2007

9am-3pm \$3

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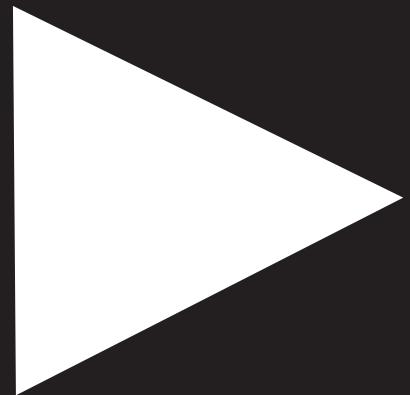
Heather Klinger

klinger@kdvs.org

www.kdvs.org

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Amy Hanaiali'i

Generation Hawai'i

Hanaiali'i Records

Amy Hanaiali'i is a seasoned Hawai'iian musician, songwriter and vocalist, and this latest recording of 13 tracks is beloved throughout the Hawai'iian islands. Amy Hanaiali'i is a leading contemporary artist who bringing back the traditional falsetto (*ha'i*) singing. Amy has won numerous Na Hoku Hanohano awards, which are Hawai'i's answer to the Grammys.

This latest album by Amy is dedicated to her grandmother and emphasizes Hawai'iian culture and family legacy.

Recorded in Kaua'i (the northernmost of the main islands) in 2006, the album includes a host of great musicians, adding in everything from 12-string guitar, mandolin, steel guitar, the Tahitian *pahu* drum, piano and even saxophone along with the traditional array of ukuleles expected of Hawai'iian music.

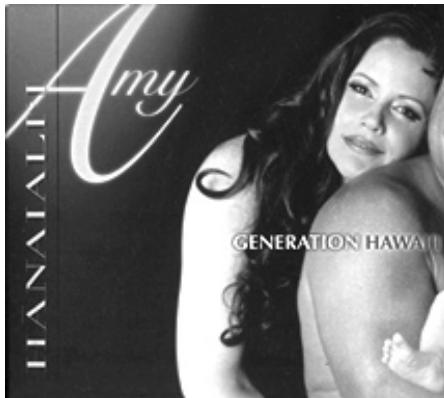
The percussive Tahitian track called "Tahiti Nui" features various Tahitian instruments, including the *toere*, *faetete* and aforementioned *pahu* drum. What's interesting is that more and more Hawai'iian artists are starting to include a Tahitian number to reflect the common bond of the Polynesian culture at large.

The saxophone piece, "In Hilo Town," pays homage to this rainy city on the Big Island of Hawai'i. Those who have been to Hilo know that it really pours rain, and this song beautifully illustrates this, especially when the sun peaks through as illustrated in the song's lyrics:

"I see greens and blues, In Hilo Town

I see the sun peeking through, when you're around

And when you love me, the rain is
30 gone
The skies open wide"



Another lovely self-penned tune is "Napua," and the upbeat traditional "Rain Kilikilihune" has wonderful energy.

This album comes with a lovely booklet full of lyrics (in both Hawai'iian and English) of the songs. Rooted in tradition, this vocal Hawai'iian album is one of the finest to be released in 2006.

—Gary Saylin

Group Doueh

Guitar Music of the Western Sahara

Sublime Frequencies

A: Once again the painstaking global diggers over at Sublime Frequencies offer yet another unknown (to us) gem from abroad. Group Doueh's *Guitar Music From the Western Sahara* is not only the first SF release on glorious analog vinyl, but also their first in collaboration with a known, contemporary artist. Beware, unsuspecting listener, this record will invade your mind with alluring west African Mauritanian tones that will turn your arms-crossed, foot-bobbing, major scale, garage punk-loving honky ass on its head.

Doueh, who started the group over 20 years ago, plays guitar and *tinidit* (a Mauritanian stringed instrument) in a

Brian Ang's Music Corner

MY FAVORITE ALBUMS RELEASED SO FAR THIS YEAR:

1. The Shins – Wincing the Night Away

This one took some time to sink in. At first I wasn't too impressed, but then my co-host Middiddy played a track on our show, and I realized I liked it quite a bit.

2. Of Montreal – Hissing Fauna, Are You the Destroyer?

It takes a lot for pop music to impress me these days, but this album is surprising and interesting throughout. Thanks to Emily for turning me onto this.

3. V/A – Endless Highway: The Music of The Band

I love The Band, and this album offers some fine interpretations from a variety of artists, from veterans such as The Allman Brothers Band, to roots revivalists such as My Morning Jacket, to indie rockers such as Death Cab for Cutie.

ALBUM RELEASES I'M MOST LOOKING FORWARD TO THIS YEAR:

1. Bill Callahan – Woke on a Whal-heart

Apr. 17

I'm a big Smog fan, and this is Callahan's first release under his real name. It will be interesting to see if the moniker change indicates a different direction for his music.

2. Wilco – Sky Blue Sky

May 15

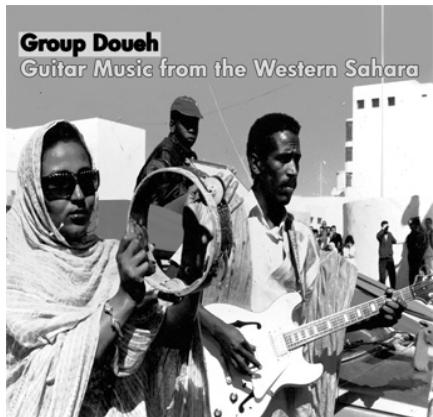
I've heard many of the new songs from bootlegs given to me by friends, and I like them, so I'm looking forward to hearing the studio interpretations.

3. Elliott Smith – New Moon

May 8

More Elliott Smith is always a good thing. This album offers a generous two CDs' worth of rarities.

style based on traditional modal elements mixed with his favorite elements of Western pop music, which he says are somewhere in between James Brown and Jimi Hendrix.



B: Yes, the Group Doueh LP is a modern psychedelic masterpiece. Yet, the more I listen, the more I think of “punk rock.” The group can be compared to Mali’s Tinariwen, a Saharan fuse of tradition and slow electric guitar modalities, but Group Doueh brings so much more energy and speed. Doueh conjures up some very savage wah-wah with highly intuitive bullets of fuzz guitar, and all the while his group is screaming with intense passion, reminding me of the breathy vocal anomalies found in traditional Saharan nomadic groups.

The LP’s opening track, “Eid For Dakhla,” and closing track, “Cleyla Ya Haijune” (recorded in Doueh’s home by the record’s curator, Hisham Mayet), has the Western world easily defeated in their levels of punk intuition.

The most psychedelic track has to be “Fagu” on the end of Side A. Damn! The guitar whirls make you feel like you’ve been knocked down by intolerable and incessant desert winds. A horrific pain is clearly evident in this music.

Doueh is Sawhrawian, a Western Saharan indigenous group that has been plagued by invasion, violence and diaspora. I’m humbled just to have the opportunity to listen to this music.

A: The punk sound is there and I would almost suggest a connection to an even

more traditional “punk” intuition — the early rock ‘n’ roll/gospel aesthetic of Rev. Charlie Jackson and other African American church groups — both in it the degree to which the music is performed in a community-oriented environment and its unfettered, raw attitude.

There is a staggering similarity between the album covers of Group Doueh and the Rev. Charlie Jackson’s “God’s Got It” retrospective out on the Crypt Label; the former may be considered the “global south,” the latter, our own regional “south.”

I feel honored to even hear this music, but even more impressed that a lot of the elements I’m reading into it (the Western influence) aren’t simply an echo of my own slanted, Western perspective, but an intentional motive of Doueh himself! Dig in, folks; this one-time pressing of 1,000 vinyl copies will be snatched up fast!

—Andy & Brendan

Jay Reatard *Blood Visions* In the Red Records

Who is worth going to San Francisco, having a planned alternative route through Dixon to get past a multi-car pile up, driving around for an hour to find parking 13 blocks away from the venue, hosting an early show of two out of town acts? Jay Reatard.

Since hearing his first solo album, *Blood Visions*, Jay Reatard has become a staple of the turntable. This is the album of 2006 that I cannot audibly overdose on, constantly flipping the record or rewinding the tape in my car. When word got to me that he was going to be at the Hemlock in SF, playing with Tokyo Electron, I knew it was a show to be at. With the challenges that Christopher Killimjaro, my companion for the journey, and I faced, we nearly missed the intensity that Jay Reatard brings.

The album is full of an energy that gets you singing and shaking, a shimmious fury of movement you did not



know capable. Jay himself is like this on the stage, screaming the song title and ramming right into it in true Reatards fashion. When it comes to picking a favorite song off of *Blood Visions*, I can only say that listening to the whole album is fully worthwhile. At first “My Shadow” caught my ear, but soon followed “Nightmares,” “My Family,” “Fading All Away,” and as you can see the whole album grew on me like a fungus that you’d be proud to show Grandma. Fans of The Adverts — Jay covers “We Who Wait” — Black Lips, Oblivians, Jay’s previous projects The Reatards and Angry Angles, and In the Red Records, take note. It’s time to change your pants.

—Oddy-Knocky

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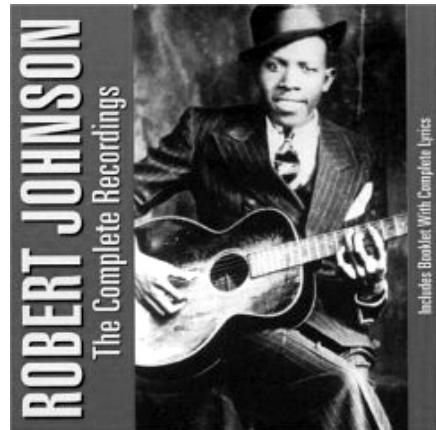
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14 Lower Freeborn Hall
Davis CA 95616

Robert Johnson

The Complete Recordings

Columbia Records



No name in blues history is more synonymous with blues music and lifestyle than Robert Johnson's. Born in 1911, Johnson lived the life of a traveling bluesman going up and down the delta, playing in juke joints, never staying in the same place more than one night, heavily drinking and seeing lots of women.

His skill with the guitar is legendary; it was rumored he could play a song perfectly after hearing it once. It was also rumored that he sold his soul to the devil. A rumor probably started by jealous rival musicians, but it had the opposite effect on his career. He combined the playing styles of legendary Charley Patton, Son House and Lonnie Johnson. But just when it seemed country blues had reached its zenith with Johnson as its star, it abruptly ended with Johnson's death at the age of 26. Before his untimely death, Johnson recorded 41 songs in three recording sessions. Only about half were released and only one, "Terraplane Blues," became a hit.

Thanks to Columbia Records, his entire catalog was gathered, remastered and released on a two-disc set in 1990, which includes the 29 released previously and 12 alternate takes.

At first one might be turned off when listening to Johnson for the first time. His voice is high and he

seems to whine a lot. But when listened to carefully, one can begin to appreciate what he does. Essentially he does the work of three men: He keeps his own bass line on the low strings and plays the melody on the high strings, all while singing and sometimes beating on the guitar. Any musician, especially guitar players, can see the tremendous difficulty and complexity in Johnson's music. Yet it's simply one man with one simple acoustic guitar.

The subjects of songs range from upbeat ("They're Red Hot") to dark ("Me and the Devil Blues," "Hellhound on my Trail") to the classic sorrowful blues ("Love in Vain Blues," "Kindhearted Woman").

The alternate takes differ from the originals only slightly, but it would be a shame not to include them with the rest of his work. The only real complaint about the way the album is structured is that the alternate takes are played right after the originals, which may seem repetitive but can easily be remedied by the shuffle button.

For over 70 years after his death, Johnson's music has inspired and touched countless lives, including artists such as Eric Clapton, the Rolling Stones, Led Zeppelin and the White Stripes. Each of these artists, and more, have done covers of his work, bringing the music into a more contemporary, upbeat style.

But none capture the true raw emotion that can only be found in the originator's recordings. If you are a blues fan, this should be the cornerstone in your blues collection. This is the blues in its rawest and truest form.

—David Marques

Of Montreal

Live at the CSUS Ballroom

February 12, 2007

With images of Of Montreal frontman Kevin Barnes in tight pink hot pants on my mind, I hopped in my car, picked

R E V I E W S

up my friend and headed to Sac State. Upon arrival at the will-call window there were some despondent hipsters waiting in line to get their money back.

Apparently the opening act, Ariel Pink, had cancelled.

As I was putting together an appropriate sarcastic comment to say to my friend, a nice young lady wearing a shirt that said "30 isn't old if you're a tree" asked me if we were in the will-call line. I affirmed. Apparently, she had driven to Sacramento from the Bay Area to see the show a second time.

I wondered if she really was 30.

She could have been.

On stage, pinch hitting for Ariel Pink, was the Sacramento band Didley Squat. I found them to be an uneasy mix of Ted Leo and the Pharmacists riffs with Jervis Cocker theatrics. However, kudos are in order to any band for working nacho cheese with bananas into their live act.

Between the acts it became apparent that a lot of the crowd was under 18, which certainly had its impact on the vibe.

After about 20 minutes, the members of Of Montreal "snuck" on stage one by one. When Kevin Barnes came out, he was not wearing pink hot pants, but a cummerbund and a gold thong-backed unitard.

Unfortunately, the sound was harsh and distorted, and it detracted from the show. However, the show itself was tight. We were treated to a spot-on epic Bowie cover, a new as-yet unreleased song, "Feminine Effects," and Of Montreal standards such as "Rapture Rapes the Muses" and "Disconnect the Dots," as well as a healthy smattering of tunes from *Sunlandic Twins* and *Hissing Fauna*.

The show reflected the look of the video for "Heimdalsgate Like a Promethean Curse." There was handheld cut-out comet, art from David Barnes (Kevin's brother and designer of the band's distinctive cover art) and even a dancing bear.

Overall, I would venture to guess that the show in San Francisco would have



Photo/ Mario Meneses

been more enjoyable, mostly due to better sound quality and less teenie boppers. However, I am glad Unique Programs brought them to our fair city.

I wonder if the girl in the "30 isn't old if you're a tree" shirt thought it was worth the trip.

—Marie Boisvert

Andrew Bird *Live at the Great American Music Hall* September 22, 2006 (Better late than never)

See Andrew Bird live in the city (yes, that city) before you die. And do it alone. Do not make the mistake of inviting someone. You will regret it. Andrew Bird thrives on loneliness.

Andrew Bird & the Mysterious Production of Eggs is his loneliness album, now outdated by *Armchair Apocrypha*. While he calls himself "a pretty easygoing guy," he also goes on to call himself a "control freak," so he moved to some backwoods barn in Illinois and contemplated nothing but his own music. I don't know. Maybe he talked to a few people at the grocery store, but it is much more romantic if we imagine him alone with his violin, glockenspiel, guitar, voice, coffee and con-

stantly touted whistling ability in a drafty barn.

If Great American Music Hall is not indie enough for you, not to worry. You could probably see him play at some seedy sidestreet bar in Minneapolis if you must. But arrive early enough to catch Dosh, who opened the show with his own set. If you haven't listened to Martin Dosh, you're missing out on some heavy looping of drums, percussion and keys. Strange treated and untreated analog keys.

While we waited for Bird to come on stage, I pictured him in the backroom with his feet up watching "The Sopranos" eating Ritz crackers, but he probably nervously wiped the sweat off his forehead while sitting in an unpadded plywood chair. All of this took place while a post-Dosh non-noteworthy band took their time on stage.

Then Bird walked on stage. It wasn't a strut or stagger; it was just a walk.

The deal with Andrew Bird when he plays live is that he loops. He loops a lot. He often loops all three of his instruments and whistling and singing into one song. He sometimes precariously balances on one foot with his guitar hanging off his back and holding his violin in his left hand and banging on the glockenspiel with his right hand. And then his rhythm-provider, Dosh on drums and keys, loops. He loops a lot. So you end up with a dozen-piece band channeling through

two people. Sonic madness. "Fake Palindromes" explodes out the gates. In order to dance to "Nervous Tic Motion of the Head to the Left," you must tic your head to the left or it's no fun. Bird defends his favorite historical empire with "Scythian Empire." "The Happy Birthday Song" lulls you into a lonely dreamland only achievable if you've followed my directions and not invited anyone else.

Criticizing Andrew Bird is like criticizing Earth. You just don't do it. But in the name of objectivity, I'll say a few things. He's aloof. But then same goes for Le Corbusier and Steve McQueen. Well, bad example as they're both dead. The aloof are so stylish it hurts sometimes. Another potential criticism is his refusal to play songs as they are on the album. But then if I wanted reruns, I'd have stayed home and watched "Friends."

When it comes down to it, this is the single best concert I've ever seen. So you can either take my word for it, or go see him perform his new album on a carbon-neutral, organic and generally ecologically friendly tour. Which leaves me wondering: Will Andrew Bird run for president?

—Jason Dunne



Photo/ Jason Dunne

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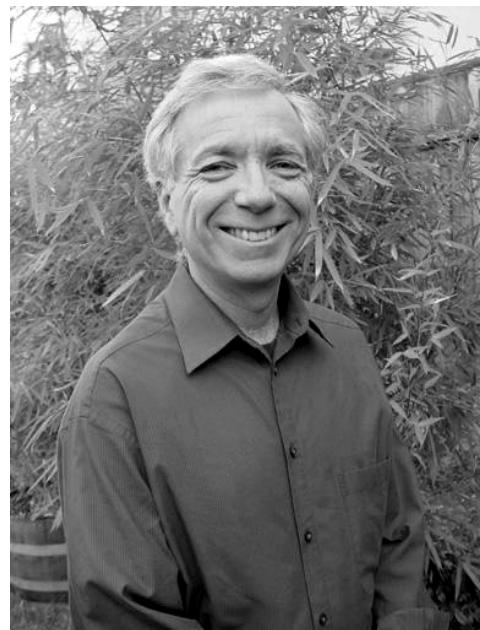
David Wallechinsky

Interview conducted by Douglas Everett

Author David Wallechinsky has produced numerous best-selling works over the years. Included among these are three volumes of *The Peoples Almanac* and *The Book of Lists* series, both fine reference works.

He also co-authored the bestseller *What Really Happened to the Class of '65?* with the then-liberal writer Michael Medved. Wallechinsky's book *The Twentieth Century* was yet another publishing success. We noted in our introduction that this was one book we thought everyone should have in their home library.

For five years Wallechinsky has produced an annual survey of the world's 10 worst living dictators for Parade magazine. "Radio Parallax" caught up with him the day after his



RP: David Wallechinsky, welcome to "Radio Parallax."

DW: Thank you for having me.

RP: I'm sure a lot of listeners who read their Sunday paper would like to learn more about some of these infamous leaders. Your 2006 book, *Tyrants, The World's Twenty Worst Living Dictators* is very available, is it not?

DW: Yes, it is. I certainly hope so, at any rate. The book does go into more detail, including the history of the countries in question, so you can see how they developed into these dictatorships.

RP: I'd like to add that the context you provide for these dictators is very illuminating to explain how they got where they are. **DW:** Thanks. Yeah, I feel as though there are basically three kinds of dictators. There's the inherited dictator like King Abdullah of Saudi Arabia or Kim Jong Il of North Korea. Then you have what I call the "corporate" dictators, men who slowly rise in power, either in a military dictatorship or in a one party state, like the communist dictators. Hu Jintao of China would be a perfect example. Then, there are the dictators whom we hear the most about. I call them "entrepreneur" dictators, who build their dictatorship out of nothing. Men like Muammar Qaddafi of Libya and Fidel Castro of Cuba.

RP: Some of these men — and they all are men — are U.S. adversaries, some are alleged to be among our best friends, and a few are neither. Before we talk about individuals can you give us an overview of the top 10?

DW: You put it quite well. We like to think that our country always supports human rights and democracy, but when we come up against economic needs or desires they usually take first place over human rights. Consequently we have people like Hu Jintao of China, I have as No. 4 on the list, and King Abdullah of Saudi Arabia at No. 5.

As you said there are also some people whom we work against: the Ayatollah Khamenei of Iran or Kim Jong Il of North Korea. And then there are some dictators whom we just ignore.

RP: I'd like to focus in on your top five choices starting with No. 1, Omar Al-Bashir of Sudan. What makes him the worst of the worst?

DW: Sudan is the country that includes Darfur, which gets a certain amount of press because of the tragedy happening there with at least 200,000 people killed. Throughout the country of Sudan there are at least 5 million people who have been forced out of their homes. What I find frustrating is that you almost never hear of Omar Al-Bashir, the man who is in charge of these massacres. So, I think he should get more press.

RP: I have noticed that Darfur is almost daily in the papers, yet Al-Bashir is really the prime mover in all of it, is he not?

DW: Oh yes, definitely. A certain amount of the killing is done by a militia group called the Janjaweed. This is a tactic that Bashir has used in other parts of Sudan. He funds, arms and supports a supposedly independent militia. That way when the outside world criticizes him, he says, "Well, it's not really us, it's not our army." Of course, really — it is.

RP: The man you chose as No. 2 is well known to Americans: Kim Jong Il of North Korea. You note that although he is somewhat accurately portrayed as a bizarre figure, he is nevertheless a wily politician. Can you tell us how he became the oddity of being a hereditary leader in a communist state?

DW: This is the first time in a communist government the leadership passed from father to son. Kim's father Kim Il Sung was the original dictator of North Korea. I think the key to the North Korean dictatorship is ... it isn't really a communist country. It's more like ancient Confucianism, where you were supposed to honor, and trust 100% the leader who will take care

of everything for you. Because it was the communists from the Soviet Union, and Chinese communists, who put Kim Il Sung in power he was forced to take on this idea of communism. Really, the form of tyranny there in North Korea goes way, way back before the creation of communism.

RP: Can you talk about Kim's nukes and his repression of the North Koreans?

DW: There are other dictators who have more advanced nuclear powers like the Chinese and General Musharraf of Pakistan, but the power Kim Jong Il has over his own people in unprecedented, unparalleled in the world. There is no connection to the outside world for the North Korean people.

Radios in the home have to be set to the government channel. The tuners are set. Government officials come into homes to make sure no one is tampering with the radios. That is just one example of how controlling Kim is.

RP: Third on your list is the Ayatollah Khamenei of Iran. Can you explain, first of all, why he is Iran's real leader, not the man we read so much about, Mahmoud Ahmadinejad?

DW: People don't realize that the way the Iranian constitution works is that even though there is an allegedly elected government it has phony elections. That "elected" government has no control over the military in Iran nor the nuclear program. Lately they can't even pass laws.

The real government is a non-elected guardian council of 12 religious leaders or ayatollahs headed by the Ayatollah Khamenei. They chose Ahmadinejad to be their president because he serves as a lightning rod for criticism from the rest of the world. If Ahmadinejad says something and it works, then the Ayatollah Khamenei and others can take credit for it. If, like this nuclear saber rattling that Ahmadinejad does, it doesn't play so well, then Khamenei can step in and say, "No, that is not what we stand for."

It's kind of a good cop, bad cop thing. They also chose Ahmadinejad to be the leader because he comes from a humble background unlike the religious mullahs who actually run the country. They come from elite families.

RP: OK...

DW: And may I add that even though I listed them as the third worst dictatorship, it would be a *terrible* idea to bomb Iran. Iran is a country where I would say two-thirds of the population doesn't like their government and if we bomb them you're just going to silence the entire opposition, because when a foreign power bombs your country everybody gathers around the leaders — no matter how much they hate them.

RP: You mentioned in the book, and I was interested to learn, that Iran had opposed the Taliban in Afghanistan from the moment it took power. Iran criticized our supposed allies Pakistan and Saudi Arabia for supporting that regime. Despite that common ground with the U.S. Iranian reformers were quite dismayed when George W. Bush named Iran a part of the axis of evil. It seems in many ways we helped the conservatives sometimes.

DW: The U.S. invasion of Iraq was a dream-come-true for the dictatorship of Iran. Keep in mind Iran had

fought an eight-year war with Saddam Hussein — one of the worst wars since World War II in terms of the number of people who died. They couldn't get rid of Saddam even though the majority of the people in Iraq are Shiite, like the people in Iran.

When we invaded Iraq and overthrew Saddam Hussein, this was handing a gift to the Iranian dictatorship. It got rid of their most hated enemy and put in power a Shiite majority, just like the Shiites in Iran. From the Iranian's point of view American foreign policy these past few years has just been bizarre.

RP: The three men we've been discussing are not leaders the U.S. is friendly with, but the next two are. Few Americans can probably name the man who has been leading China for a while now; but he's young and will be around for quite a while. Can you brief us on Hu Jintao of China?

DW: Hu Jintao is head of the Chinese communist party. He was in the right place at the right time with the right friends. There came a point when the Chinese government decided it needed younger people. At almost every stage in his career Hu Jintao has been the youngest person: the youngest provincial governor, the youngest vice chairman, etc., etc.

He has consolidated his power. He has the three most powerful positions in China. Even though we do huge business with China and are tremendously dependant upon China for our economy the United States State Department issues a human rights report on every country in the world. Our own state department lists 22 areas in which China abuses human rights. This includes forced abortions, forced labor, torture, etc. There is a real schizophrenia in our government's attitude towards China.

One thing that is particularly disturbing about the Chinese dictatorship is that in the late 1970s they made this decision to open up their economy while keeping a brutal suppression of freedom of expression and human rights. It worked! The outside world bought this; the United States, Europe, etc. We want to do business with them, so we turn a blind eye to their human rights abuses.

RP: Yes.

DW: That is now known as "the Chinese model" and it is being copied all over the world: You open up your economy, but you don't open up freedom of expression or democracy. I would even predict that this is what is going to happen in the next couple years in Cuba.

RP: I find it fascinating that we take the opposite tack with Cuba. We claim that we need to shun them, and yet the U.S. is claiming that trade with China is promoting freedom there, but it just hasn't materialized.

DW: Right. Let's keep in mind that the Cubans don't have much that we need. Sugar? That's about it. The Chinese, however, have cheap labor, a huge consumer market, and they own a lot of our national debt. [chuckles]

So, it's a bit cynical, this idea that if we keep at it they are going to open up and become democratic. It doesn't look as though that is the way it is going.

RP: In China's case it isn't just the U.S. government turning a blind eye towards repression, but you point out in your book

that U.S. companies have actually aided Chinese censorship.

DW: Certainly in the world of the internet. Some of the companies are feeling guilty and apologizing. The Chinese have set up extreme censorship of the internet: blocking search engines so you can't look up the word "democracy," for example. Once again, they have been aided by American companies; and once again the Chinese have been teaching other dictatorships how to censor the internet.

RP: In Saudi Arabia, King Abdullah heads a ruling clan that grants no freedom of worship, no freedom of speech, no representative government and no freedom of assembly. You note in the book; they don't even bother to hold fake elections.

DW: Right.

RP: Yet the Saudis seem almost immune to criticism here. How are they doing this? **PR?**

DW: To a certain extent it is PR, but it's even more than that. It's called oil. They have the largest oil reserves in the world. Our No. 5 worst dictator in the world is King Abdullah; but No. 6 is General Than Shwe of Burma whom we've never heard of.

Burma, which is a large country, has an awful, awful military dictatorship, but all they have that we need is teak. The United States under Presidents Clinton and Bush has instituted a complete economic boycott of Burma whereas with Saudi Arabia, which has oil, President Bush has gone out of his way to be photographed holding hands with the king.

If Burma had oil and Saudi Arabia had nothing but teak, our leaders would be holding hands with Burmese generals and we would be treating the Saudi Royal family as the pariahs that they should be. They have an extremely repressive, viciously anti-Christian and anti-Jewish government — particularly in the textbooks that they use in schools.

RP: Yes.

DW: Keep in mind that in Saudi Arabia it is illegal for a Saudi citizen to follow a religion other than Islam.

RP: We should probably also remind people that it was 15 Saudis that attacked the U.S. on Sept. 11. The mastermind was Khalid Sheik Mohammed, a Saudi. Al Queda's godfather, of course, is Osama Bin Laden, a Saudi. Yet after Sept. 11 the Bush administration let 140 Saudis fly home unquestioned by the FBI. That is quite a striking contrast to the literal hand-holding in a photo op.

DW: No kidding. *[chuckles]* Yes, you put it quite well.

RP: At the close of your book you thanked your co-authors of 1980's *The Book of Lists Vol. 2* for letting you include a list of the world's most repressive governments. Many in that original list like Chile, Bulgaria, Uruguay, Argentina and South Africa have really come a long way since 1980. I imagine that those places must give you hope for countries currently under dictatorships?

DW: Exactly. Back when I did that first list there were dictatorships all over South America and Europe. Now there are no dictatorships in South America and in Europe we only have one left — Alexander Lukashenko of Belarus. So, I do have hope. In Africa in particular, even though some of the worst dictators are in Africa, there's really been spreading democracy across much

of the continent.

RP: Many Americans are frustrated that our government supports many tyrants when it suits its purposes. We'll even put them in power and keep them there sometimes. What organizations do you recommend people seek out if they wish to effect some changes in repressive regimes?

DW: I would suggest that they start paying attention to, read about, and consider joining: Human Rights Watch, Amnesty International and Reporters without Borders.

I would also in my utopian mind say that a long-term solution is to create what I would call a "Council of Democracies" in which you have to have an actual democracy and freedom of expression to join. There are about 117 countries like that now. Those countries could then be encouraged to promote trade amongst themselves. I think in the long run that would be an effective way of getting rid of not all, but most dictatorships.

RP: Well, this feature has been running in Parade magazine for five years now.

DW: That's right.

RP: I notice that it has generated some follow-up questions about Hu Jintao in last year's Parade. Do you get a sense that public opinion moves against these men once you show how badly they have behaved?

DW: To a certain extent, yes, but then I also get a lot of e-mails of people complaining, "Our dictator is much worse than you said he was!" *[laughs]*

DW: "We shouldn't be 18, he should be No. 10." I get a lot of that from Ethiopians in America, also Chinese and Cuban Americans. I dropped Fidel Castro from the list this year because last July he turned over power. He is no longer in power. That is the only reason he is not on the list.

RP: One final question: What happened to your high school pal and co-author of *What Really Happened to the Class of '65?*, Michael Medved? He has swung to the right; and off the cliff.

DW: *[laughs]* Ah yes. Well, I was on Michael's [radio] show recently. I had never heard his show before and I was a guest on it talking about dictators, and about George W. Bush, actually. And, well, you know Michael took a turn to the right. If can be a bit cynical about it I would say that being a radio show host and spokesman for the right pays a lot better than being a spokesman for the left.

RP: Indeed

DW: And Michael is doing very well.

RP: I imagine you two did not agree on Bush.

DW: *[amused]* Uh... not... really.

RP: Parade magazine just published our guest's annual review of the world's 10 worst dictators. We at "Radio Parallax" recommend that listeners read the book which preceded it: *Tyrants, The World's 20 Worst Living Dictators*. I'd like to thank you very much for speaking with us, David Wallechinsky.

DW: Thank you very much.

Douglas Everett hosts "Radio Parallax" every Thursday afternoon from 5 to 6 p.m. More information can be found at radioparallax.com.

Dahr Jamail

Interview by France

Dahr Jamail is celebrated as one of very few journalists who went to Iraq without the benefit of our government's protection. The photo shows how he changed his appearance in order to blend in and stay alive. To read his reports and see unforgettable photos, please go to dahrjamail-raq.com. He is a tireless contributor to independent media and a frequent guest on "It's About You!" The show's producer and host, France Kassing, interviewed Dahr for this interview, which is exclusive to KDViationS.

France: What are embedded journalists and how does your work differ from theirs?

Dahr: Embedded journalists volunteer to travel with U.S. forces and report on them. The embedded program is a Pentagon program set up as a method of information control, and it works extremely well. Those journalists only report the U.S. side of the story and never the Iraqi side of the story. My work differs from that because it's basically the opposite perspective. I show the Iraqi side of the story and how the occupation effects them.

France: What made you go there?

Dahr: My outrage at the horrible coverage by the mainstream media of the war. The best example of the selling of the war by the corporate media-their repeating of the lies used to sell the war — WMDs, 9/11 links, etc. All lies that anyone can see now. Instead of acting as journalists and questioning this information fed to them by the Bush administration, they just repeated it. That's not journalism. That's stenography. I went to Iraq to try to fight against this type of "journalism" by writing stories that showed what was really happening.

France: Would you give us a brief portrait of the political and cultural divisions in Iraq, prior to the invasion and now?

Dahr: Under Saddam Hussein, Iraqis lived in relative peace. However, there was much repression of the Shia and oftentimes the Kurds in the north. Culturally, however, there was peace between Shia and Sunni. Mixed neighborhoods were common, tribes of both sects, etc. After the invasion, the U.S. used the divide and conquer strategy and split the Shia and Sunni and began to play them off one another. While there were always differences in the two sects of Islam in Iraq, there was never bloodshed, and certainly not civil war, until the U.S. entered Iraq and fomented one.

France: At a private gathering about one year after we invaded Iraq, I heard you and some Iraqi Americans marvel at how little the U.S. understood about life in Iraq and the occupation's effect on the country. What are some key points we should have

38 known before we went there?

Dahr: That Iraqis are warm, kind people like people here.



That they never wanted a war, and they never wanted Saddam, who the U.S. helped install into power via a CIA-backed coup in 1968. That Iraqis, despite the total destruction of their country now under the U.S. occupation, still distinguish between the people of the U.S. and the horrible policies of our government.

France: At the same gathering, you said our troops had "done every dark thing." You also reported about collective punishment. Would you speak of Haditha, Fallujah, and Abu Ghraib and the many other such "incidents" which haven't made it to the news?

Dahr: Incidents like Haditha, where it was exposed that U.S. soldiers went on the rampage and killed unarmed men, women, children and babies in cold blood, execution style, are very, very common across Iraq. Abu Ghraib-torture there and throughout most U.S. military detention facilities across Iraq was common from the beginning of the occupation, and continues to this day; only they've become more careful about letting soldiers bring digital cameras into the prisons. Fallujah, a city which was our modern-day Dresden, it was nearly completely destroyed by the U.S. military in an act of cold-blooded collective punishment. Over 5,000 civilians were killed since the U.S. declared the entire city a "free fire zone," meaning everything was a target, including innocents.

France: You've been accused of providing "hostile information." What does that mean?

Dahr: The U.S. military refers to anything that contradicts the information they want people to believe about their operations as "hostile information." So for example, they wanted people to believe that what they did to Fallujah was helpful to the residents there, and that most people there wanted it to happen to be free of the "terrorists" in the city.

My reporting showed the opposite to be true, that everyone in the city vehemently opposed what the U.S. did there, they considered Iraqi resistance fighters patriotic and did what they could to support them, and to this day hate the U.S. more than they ever did before the attack on their city. The U.S. military

does not want people to see information that contradicts what they work hard to propagandize.

France: Where is the irony in our rattling sabers with Iran and the recent accusations of that country providing weapons to Iraq?

Dahr: Exactly. It's all false propaganda which will be used as an excuse to bomb Iran ... just like the BS they shoveled to justify invading Iraq. Same story, different country.

France: Who is Ehren Watada?

Dahr: The highest ranking member of the U.S. military to date to publicly refuse to deploy to Iraq because he believes it is an illegal war. And to follow unlawful orders would violate his oath to the U.S. constitution, so he's following the UCMJ and the constitution by not going to Iraq. This is a great threat to the military, so they are trying to court-martial him ... but are failing to win the case. He is a hero of our times.

France: What is Israel's role in all this?

Dahr: Israel has been pushing the U.S. to invade Iraq for decades. Their lobby groups, which tend to be very Zionist and right-wing, are a key element in pushing this policy through. Their role cannot be underestimated.

France: Should we get out now or stay and help rebuild the country?

Dahr: Ninety percent of Iraqis want us out, so that is what we should do.

France: What about the much publicized vote? What didn't we see or hear?

Dahr: That the only reason 48% of Iraqis risked their lives to vote was because they were promised it would hasten an end to the U.S. occupation. Some voted, in addition, because they were threatened that if they didn't vote their monthly food ration would be cut. Recent surveys by the WHO found that if that happened, one quarter of the population of Iraq would likely starve to death.

France: What do you think of the non-binding resolution?

Dahr: Rearranging the deck chairs on the Titanic. The D's are just as culpable as the R's regarding our foreign policy in the Middle East. They have no intention of ending the occupation, and are funded by the same corporations and lobby groups as the R's. Until we rewrite our foreign policy, it doesn't matter what party is the majority party.

France: Is it better to fight "them" there than on our soil?

Dahr: Who is "them"? Our government has been funding jihadist groups for decades. Osama bin Laden was on the CIA payroll. Maybe a better tactic would be to stop our foreign military adventures and stay in our own country. Novel idea.

France: Please tell us about the suffering we have caused.

Dahr: Six hundred, fifty-five thousand Iraqis dead, minimum. 2 million have left their country altogether, and another 1.7 million IDP's within Iraq. It's the largest exodus in the Middle East since Palestinians were displaced during the creation of the state of Israel in 1948. On all measurable levels the infrastructure of Iraq is far worse today than it was even under Hussein under the sanctions.

France: I can't imagine the emotional toll this has taken on you. How do you deal?

Dahr: I have to find a balance between my work and taking care of myself physically, emotionally and spiritually. It's a fluid, ongoing job.

France: Most journalists there are with some big news service. Who supports you?

Dahr: Only my readers. I'm basically like listener-sponsored radio. I work by donations to my website, giving presentations, and fundraising for each trip abroad.

France: How can people help?

Dahr: Most important: spread the word. Sign up on my site (dahrjamilirag.com for free) to receive my dispatches, and forward them around. Second, donate if you can!

France: In closing, what do you think is most important for the readers of KDViationS to know about Iraq, and Iran, today?

Dahr: That if Iran is attacked, it seems almost inevitable that regional war will engulf the Middle East. Our economy will suffer dire consequences, and life as we know it here will be changed forever. More importantly, the loss of life there will be catastrophic. Regarding Iraq, it is the single biggest international crime of my generation. History will remember the Bush administration and those who back them as complicit in crimes against humanity and that they should be tried in a modern day Nuremberg Trial, just as the Nazis were.

France hosts "It's About You" every Monday morning from 8:30 to 9:30 a.m.

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Matt Pailes

**The Apostle Gabriel speaks to
Matt Pailes a.k.a. Ras
Matthew about skating,
dreadlocks and what it
means to be rasta**

Originally from Boston, Massachusetts, Matt Pailes is a professional skater now residing in Sacramento. Skating professionally for over 10 years now, he has multiple sponsors and has been around the globe. With a longtime love of reggae music, he began his music career about four years ago. He may be still known as skater Matthew Pailes to many, but he is now also known as Ras Matthew.

In 2006 he put out his first release, King's Music, which was released on his own label, Creation Sound. He will be performing at the Whole Earth Festival on the UC Davis Quad on Mothers' Day weekend.

AG: When did you start skateboarding?

RM: Probably when I was about 12 years old.

AG: What kind of things have you done with your skateboarding career and where do you see it going?

RM: I went pro when I was about 20 and I've just traveled all over the world, traveled in tons of different countries, and all over this country. Just been building and skating ever since, learning and trying to progress on it. And I've worked at skateboard camps, and not just teaching the youth, but hanging out with them and being their camp counselor. I've done a lot of that kind of work with the youth through skate and I just keep seeing I'll keep doing it for the rest of my life basically. I don't know how

long I'll be pro, probably for a little while longer, but I'll always be skateboarding and involved with it.

AG: When did you start listening to reggae music?

RM: I used to listen to reggae when I was young, in junior high ... Bob Marley ... and then when I moved to San Francisco I really started getting into Bob and Peter Tosh and all of those artists. I was about 19 or 20.

AG: What is it about reggae music that you like?

RM: Originally it was Bob's music and Peter's music, and I just really liked the message that it brought forth, especially in those early stages with the Bible influence. It really solidified my faith and helped me get to those points in reggae and basically just the consciousness that most reggae brings. Not just to mention the rhythm and the way it moves.

AG: How long have you had dreadlocks?

RM: Since I was about 22. About 11 years.

AG: Why do rastas wear locks pon dem head?

RM: Most rastas wear locks pon dem head from Leviticus. Umm, about not trimming your head or your beard. It also comes from the story of Sampson and Solomon, and it's a Nasarite vow where you're not supposed to separate yourself from worldliness and kind of go on a path towards God and towards a covenant with God, to let your hair grow



into locks.

AG: Can you tell about living a rasta lifestyle?

RM: I know it's going to be different for every rasta because there are so many different kinds. In the traditional sense, there is the Bobo Shanti, 12 tribes of Israel, Nyabinghi, and there is also just straight up roots rasta, people that praise Selassie I as a descendent of Christ, if not the return of Christ. Most people who are rasta sight Selassie as the return of Christ through word sound and power, through his message, through his movements and his fulfillment of Biblical prophecy. Most rastas try keep a clean lifestyle as much as possible and eat a healthy lifestyle. Mostly do good works so good works come upon them.

AG: When did you start performing reggae music?

RM: For about seven years I've been involved in building the songs that I do. But for the past four years I've been out public performing.

AG: What instruments do you play?

RM: I play a little bit of everything: guitar, keyboards, bass, melodica, but the main thing that I started out with was playing guitar and singing. Both of those things at the same time. And that taught me

how to song-write, you know, with chord progressions. But a lot of times I like to produce songs. Mainly I like to sing. What I originally started out with was an acoustic guitar.

AG: Can you tell our readers about slackness and why you don't partake?

RM: Oh, slack. You know, sometimes I'm not perfect in my life either. Sometimes I may get caught up in a situation where I'm not always being perfect. But that's like the mercy of God that he gives you mercy and forbearance. Most of the time I try to keep a good lifestyle try not to promote gun violence or not promote pure sex and gun violence type things or things that are disrespectful towards women. I don't think those things are for the betterment of mankind. I try to be a good man and try to treat a woman with respect, with love and decency, and really try not to advocate any kind of violence. I just don't think it's right.

AG: What do you sing about?

RM: Most of the time the things I've been singing about in reggae songs are social issues and political issues and in an observation type of way, like here is really the situation. A lot of times I sing about faith about Almighty Jah, about Rastafari. It's about the situations that may rise in the world about suffering and the message of rebel music. Stand up and fight for your right type messages.

AG: What label are you on?

RM: Just my little own label that I call Creation Sound.

AG: Are there any other labels that you work with?

RM: As of now, I'm working with a couple labels, like Itation Sound is a sound system, but they are putting out a riddim that I'm going to be featured on, as well as Sizzla, Freddie McGregor, Delly Ranks, Batch and a bunch of other artists are going to be on this riddim. But lately I've been working and also brethren named Lance-o from Power 96 in Miami, I've been working with him trying to do a few riddims on this small little label called Kulcha Shok. So we'll see what's up with that.

AG: Are there any other artists that you work with?

RM: Yeah, I've been working a lot lately

with these brethren Ishence and Biblical, actually they run the Oneness Sound label. They're a small-time label, but it's cool 'cause they're producers. I go up there and pick a tune and they voice me, give me a tune and I do whatever I want with it. We're all brethren like that, doing the works together.

Biblical and Ishence also are artists and they sing, so I like working with them. I like working with Soul Medic, I like working here in Sacramento with Kenny Beasley, longtime ska and rocksteady singer. Recently I've done a couple of shows with Ras Attitude, Jah Sun. I shared the stage with Marty Dread, some other good artists. Jah Works. People who I really like as an artist and I like to see their works coming together, Ishi Dube, just other local California artists that are on the rise.

AG: How often do you work on music?

RM: All the time, man. Yeah, that's definitely an all-the-time thing 'cause I'm home a lot with my youth. I have a studio here for myself to work on, so I'm just working on that pretty much whenever I'm getting a chance.

AG: Do you have a band?

RM: From time to time I work with different bands, but here in Sacramento.

AG: Do you need a band to be in the reggae industry? Or is it more like whoever is around to play the instruments to back you up?

RM: I think it can work either way, but I think it's crucial, I think it's great when an artist has a backing band they can take wherever they want. That's the best way to go about it. Right now I just do a lot of sound system because I don't have a band that is willing to back someone all of the time. The type of band that is just here and there and does certain shows and they do gigs here and there, and it's not like a solid thing. It's something you throw together. I think you can go about it, but it seems to be a better production if you have a working band.

AG: It is seldom done in reggae for non-Jamaican reggae artists to reach Jamaican airwaves. Are you trying to reach those airwaves? Do you think you'll make it there?

RM: Possibly, just seeing with life and with music and with Jah, you know, anything is possible. A lot of times that people reach those airwaves are really seeking for that, and that's cool I really respect that, 'cause I respect where reggae music came from, and the sound systems, and the whole massive, I big that up the fullest. I would love that if something like that were to happen.

Right now I'm working with the Itation riddim with a bunch of different artists from Jamaica are going to be on the same riddim. So hopefully that will break through a little bit and get my name out there a little, but basically if something like that were to happen that it would be blessed. If not, it's cool. Same way still sometimes I would like to go to Jamaica with my brethren who lives out there and just Satta with some people and pass around the music. You know either way it is blessed. It is an honor to be able to do music and be able to perform music.

AG: Where can our readers go check out Ras Matthew locally?

RM: Locally you can check out Fridays at the Capitol Garage dancehall, where we usually get to touch on the mic a lot. Sundays at the Blue Lamp in Sacramento. Also myspace.com/rasmatthewcreationsound, or if you want to check out the music check out iTunes — just punch in Ras Matthew. Check out ebreggae.com, check out the album on there; [culture skate.com](http://culture-skate.com).

AG: Can we expect to see Ras Matthew at any festivals this summer or spring?

RM: I would like to, but I'm kind of wrapped up with my youth right now. I'm being a full time dad, so I haven't had a lot of time to network. I'm waiting to hear about some shows I've been trying to link up. If anyone wants to give a shout, I'm always down to work something out.

AG: Do you ever listen to KDVS?

RM: Yeah, man, I always put it on there. Apostle Gabriel, "Riddim Sounds," "Radio Wadada" with Papa Wheelie. I always check it, KDVS.org. You know how we roll!



courtesy of machajdik.blog.sme

Ivar Bjornson is the guitarist and founding member of Enslaved, a multidimensional metal band from Norway. Ranging from black metal and Viking metal to experimental, every album has been different. The interview was conducted in person before the Enslaved show at the Boardwalk in Orangevale on Jan. 19, 2007. The interview was meant for an American audience, where Enslaved is still relatively underground.

Ivar Bjornson

Interview by
Blasphemer

Blasphemer: Is it true that the name came from an Immortal demo?

Ivar: Yeah, it was. Me and Grutle were playing in this death metal band started in '89 called Phobia, and we did that for like a year and a half, and we just felt, you know, it was all good at that time. We were a lot more inspired by Bathory and all that shit, and we wanted something a little more like the black metal sound, so we split up the band and started a new one. Didn't find a name, and this one weekend the Immortal guys were over in our town. They just did their demo and they had a track called "Enslaved in Rot," so Demonaz said, "Why don't you call your band Enslaved?"

Blasphemer: Did you ever think when you guys were recording *Hordanes Land* that you would ever go this far?

Ivar: No, not at all. At that time we did one demo and we were just so fucking happy because this guy Lee from England [42] who started this label Candlelight Records at that time, he wanted

his first release to be a split CD with two Norwegian black metal bands, because that was his preference. So he called Eutonymous from Mayhem and he said, "Give me two names, two good Norwegian demo bands," and luckily for us he said Enslaved and Emporer. We were so fucking amazed. We could go to the studio, we still had a low budget, but at least we didn't have to pay for it ourselves. We just spent every, every waking hour for a week and just recording all the ideas and just working that out. So, yeah, never thought about the future back then.

Blasphemer: So when were you able to quit your shitty jobs, or have you quit?

Ivar: Kind of, yeah. My last job I worked at the security ward at a psychiatric hospital. That was pretty shitty in a way because you're obviously threatened 24 hours a day and stuff, so I was happy to quit. It was not more than two years ago actually. We don't want to make any compromises when it comes to Enslaved. We do tours that we feel are right for Enslaved. We've

turned down a lot of things. If I have the choice of doing something with Enslaved that I don't want to do, I'd rather fucking sweep floors.

Blasphemer: That's the great thing now, Enslaved can be on any bill. From extreme metal acts to, you know, it doesn't matter.

Ivar: Yeah. We're related to the extreme metal scene, we feel related to the black metal thing; at the same time we feel kind of a kinship with experimental bands too.

Blasphemer: How many of the old fans did you lose after *Mardraum* and *Monument*, because you hear a lot "I only like early Enslaved." Does that bother you, or is it "Fuck them"?

Ivar: No, it's never fuck them. We respect all the fans, and we like the old albums ourselves. I like to crank up *Frost*, have some vodka, you know. The really strange thing is we kind of lost those guys, as you say at *Mardraum*, but they kind of came back after the last two albums, so we are

all reunited and that is good. We still do stuff from *Frost* and *Hordanes Land*. We love that stuff and of course every album is so different. So if somebody wants to get into one or two albums, that's fine. We don't feel embarrassed by anything we've done, so if they like Enslaved, that's good.

Blasphemer: Was it a conscious decision to do the lyrics in English?

Ivar: No, not really. It was more we just did it and then we started thinking, making up explanations afterward, to be honest. Thing was, especially after *Eld*, we got a lot of, you know, the late '90s with the whole internet thing came about, then the feedback thing went really big. It was not just meeting people after shows anymore, and then we realized people were not only into the music, they were actually being interested in the lyrical concepts. Me and Grutle discussed that, and our own experience as music lovers. We really like to buy a new album, preferably vinyl.

Blasphemer: Fuck yeah, I fucking love vinyl!

Ivar: And just listen to the album the first time, and then the second time have the lyrics there and read them as they are being sung. We realized that there were a lot of people that couldn't do that. It would just be gibberish to them, the Norwegian, and they would have to look to the translation afterwards. We felt one dimension of the experience was being sort of withheld from a large part of the audience and we wanted to try it out and it turned out quite OK. We have a few yards left to go with the English vocabulary.

Blasphemer: Is it hard to translate from Norwegian to English? I know our language is so shitty and barbaric.

Ivar: It can be, yeah, because the particular thing about Norwegian is you can say the same thing in many ways. You use the same words and just by putting a little word or changing the end of one word you can change the meaning. Sometimes I feel that when I translate from Norwegian to English you kind of lose, you know. It becomes mundane in a way. So it's actually easier, it's better. Now we write the lyrics directly in English.

Blasphemer: So why does everyone hate

Finland?

[*Laughter*]

Ivar: You know, Finland hates Norway and I think we owe it to them. [Laughs] No, I'm kidding. It's an old thing back from '91-'92, and for some reason, it probably had a lot of reasons. A lot of the Finnish bands found the Norwegian scene to be very annoying because the Norwegian scene was going on about the "Norwegian black metal" and stuff and I think most other scenes got that as Norwegians being Norwegian, but the Finnish took it as an insult, like they were saying not Finnish in a way. We're just trying to keep that joke running. We have good friends in Finland like Impaled Nazarene and all those guys. It's a funny thing with the metal scene becoming big in Norway and Finland, Nightwish selling a bunch in Finland, Dimmu Borgir selling a ton in Norway, but there's no crossover. It's kind of weird.

Blasphemer: How do you like touring the U.S.?

Ivar: I like it a lot. Especially this time around because we have been over here quite a lot, but this is more or less the third proper tour we've done — in '95 with ABSU, 2001 with Macabre. All the other tours have been just about doing a couple of shows, doing a festival here or there. Yeah, I like it, especially this tour because there have been such good turnouts.

Blasphemer: How insane is Wacken Open Air in Deutschland?

Ivar: It's so great, man. I played there once in '99 and it was great. I actually went back there in 2004 to be a tourist, went with some friends, slept outside the tent the whole festival, never made it inside the tent. It's just crazy — it's metal culture at its refined peak.

One of my favorite concert experiences ever was that year. Nocturno Culto was doing a Darkthrone show with Satyricon as a backup band, and I remember it was like the last day, Saturday at midnight, just black, 50,000 people just standing there. First thing you see is these two huge inverted crosses starting to burn on stage, Nocturno Culto coming on stage not exactly sober..."AAAAHHHHHH

WACKEN!!!!". I almost fainted it was so good.

Blasphemer: Do you embrace the whole "Viking metal" moniker? Does that ever bother you guys?

Ivar: No, it doesn't bother us at all. We do what we want to do, let everybody else do what they want to do. But I think it is a different thing from when we started — we were an extreme metal band that needed a lyrical or conceptual foundation, and we took that from what we felt was right at that time, and of course a bit inspired by Bathory, the later years.

I feel the whole Viking metal scene is more of a role-playing thing, revivalism and all that shit. For us it was actually the opposite. We are trying to drag those ideas, the mysticism, the runes and everything into now, instead of trying to drag ourselves out of the now and go back to the forest.

Sometimes, yeah, I can go as far as saying I've been almost insulted in some occasions when it's all about pouring blood over your head and being really drunk with the accordion — it's that portraying that culture as being all about being stupid and that's not what it's about.

Blasphemer: So you'll never wear Manowar costumes?

[*Laughter*]

Ivar: No, that would require far too much work!

Blasphemer: So the logo change, how did that come about?

Ivar: Yeah, that was kind of strange. I don't know, at some point people started not being able to read logos anymore. I remember when we started we really dug those logos, like the Darkthrone logo and all that stuff. Almost a little bit at the same time as the lyrics, at some point we felt we needed to offer an alternative representation.

Blasphemer: It fits so well, it's like it was meant to be.

Ivar: We are at the point now where we are using both. We feel that both logos are definitely part of the band, they're both representing Enslaved.

Blasphemer co-hosts "Festival of Yaws" Friday nights from 10 p.m. to midnight and "Raise the Dead" Saturday mornings from midnight to 2 a.m.



April

Mon. 4/2 Antelope, Black Fiction

10 p.m. at Delta of Venus

Tue. 4/3 Garrett Pierce, Gentleman Surfer, Enoch Emery

8:30 p.m. at Delta of Venus

Thu. 4/5 Christian Kiefer, Nice Monster, Sterling Riot

8 p.m. at The Turtle House

Thu. 4/5 Kally Price, Ol' Snakey's BlueJass Ramblers

10 p.m. at Sophia's Thai Bar

Fri. 4/6 Vagabond Opera, Hardy Harr

8:30 p.m. at Delta of Venus

Fri. 4/6 Boca do Rio

10 p.m. at Sophia's Thai Bar

Sat. 4/7 Matt Bauer, Last of the Blacksmiths, Dame Satan

8 p.m. at Delta of Venus

Sat. 4/7 Pillows, Trainwreck Riders

10 p.m. at Sophia's Thai Bar

Sun. 4/8 Love Songs, This Is My Fist, Tulsa, Disorderly Conduct

3 p.m. at The Charred Dog House

Tue. 4/10 Mr. Mick Mucus' "The Chicken Years," Scott Soria-no's "The Rebel Kind" live broadcast

9 p.m. at Delta of Venus

Thu. 4/12 Datri Bean, Ol' Snakey's BlueJass Ramblers

9:30 p.m. at Sophia's Thai Bar

Fri. 4/13 Engineers without Borders Fundraiser, Blackwells, Jokimama

8 p.m. at Delta of Venus

Fri. 4/13 Westerly, Two Sheds, The Ghosts of California

9:30 p.m. at Sophia's Thai Bar

Sat. 4/14 KDVS Picnic Day Stage, bands TBA

All day on the UC Davis campus

Sun. 4/15 Dreamdate, The Nods of Recognition, The Moth-balls

8 p.m. at Delta of Venus

Tue. 4/17 Or, The Whale, Agent Ribbons

8 p.m. at Delta of Venus

Thu. 4/19 Rita Hosking and Cousin Jack, Ol' Snakey's BlueJass Ramblers

9:30 p.m. at Sophia's Thai Bar

Fri. 4/20 The Fits, Birds and Batteries

10 p.m. at Sophia's Thai Bar

Sat. 4/21 Hank IV, The Bananas, The Standard Tribesmen

8 p.m. at Delta of Venus

Sat. 4/21 Rosebud Blue, The MacRae Brothers

9:30 p.m. at Sophia's Thai Bar

Sun. 4/22 Michael Hurley, The Barking Spiders

7 p.m. at Delta of Venus

Thu. 4/26 Ian McFeron Acoustic Trio, Ol' Snakey's BlueJass Ramblers

9:30 p.m. at Sophia's Thai Bar

Fri. 4/27 Loch Lomond, Port O'Brien

10 p.m. at Sophia's Thai Bar

Sat. 4/28 Righteous Movement, The Park, The Live Manikins,

Uptown & DJ Flow, Black Canvas, DJ Shaudee Shaud
8 p.m. at Delta of Venus
Sat. 4/28 Evan Phillips, Matt Hopper, Leeroy Stagger
9 p.m. at Sophia's Thai Bar
Sun. 4/29 The Bugs, Rock 'n' Roll Adventure Kids, White Dots
8 p.m. at Delta of Venus

May

Thu. 5/3 Andru Bemis, Ol' Snakey's BlueJass Ramblers
10 p.m. at Sophia's Thai Bar
Fri. 5/4 The Morning Benders, Buildings Breeding
10 p.m. at Sophia's Thai Bar
Thu. 5/10 Phil Saylor Wisor, Baby Gramps, The Sumner Brothers
9 p.m. at Sophia's Thai Bar
Fri. 5/11 The Brownbums, Ol' Snakey's BlueJass Ramblers
10 p.m. at Sophia's Thai Bar
Sat. 5/12 Kally Price, Rube Waddell
10 p.m. at Sophia's Thai Bar
Sun. 5/13 Borful Tang, Blanketship
8 p.m. at Delta of Venus
Thu. 5/17 Ol' Snakey's BlueJass Ramblers
10 p.m. at Sophia's Thai Bar
Fri. 5/18 Tom Thumb, Definite Articles
9:30 p.m. at Sophia's Thai Bar
Sat. 5/19 The Alkali Flats, Toshio Hirano
10 p.m. at Sophia's Thai Bar
Thu. 5/24 Dame Satan, Ol' Snakey's BlueJass Ramblers
10 p.m. at Sophia's Thai Bar
Fri. 5/25 Petracovich
10 p.m. at Sophia's Thai Bar
Sun. 5/27 Tussle
8 p.m. at Delta of Venus
Thu. 5/31 Ol' Snakey's BlueJass Ramblers
10 p.m. at Sophia's Thai Bar

June

Sat. 6/2 Operation: Restore Maximum Freedom V, band TBA
1 p.m. at Plainfield Station
Sat. 6/2 Radio Astronomy, Shayna and the Bulldog
10 p.m. at Sophia's Thai Bar
Thu. 6/7 Ol' Snakey's BlueJass Ramblers
10 p.m. at Sophia's Thai Bar
Fri. 6/8 Gaucho
10 p.m. at Sophia's Thai Bar
Sat. 6/9 The Envelope Peasant, Jed Brewer, Barbara Manning
9:30 p.m. at Sophia's Thai Bar
Sun. 6/24 Anfo
8 p.m. at Delta of Venus
Thu. 6/28 Taarka
10 p.m. at Sophia's Thai Bar
Sat. 6/30 Nick Jaina, Gill Landry
10 p.m. at Sophia's Thai Bar

ON-AIR PERFORMANCES

Thu. 4/5 Dezhope
"Live in Studio A," 11 p.m.
Fri. 4/6 Vagabond Opera
"Cool As Folk," 9:30 a.m.
Mon. 4/9 Interview with Howard Zinn
"It's About You," 8:30 a.m.
Thu. 4/12 Blind Willies
"Live in Studio A," 11 p.m.
Thu. 4/19 Buildings Breeding fundraiser special!
"Live in Studio A," 11 p.m.
Thu. 4/26 Mariee Sioux & Gary Sobonya
"Live in Studio A," 11 p.m.
Fri. 4/27 Port O'Brien
"Cool As Folk," 9:30 a.m.
Thu. 5/3 Furniture on Fire
"Live in Studio A," 11 p.m.
Thu. 5/10 Alela Diane
"Live in Studio A," 11 p.m.
Thu. 5/17 Strifer
"Live in Studio A," 11 p.m.

VENUE INFORMATION

The Charred Dog House
Fifth and G streets in Davis
Shows are all ages

Picnic Day stage
North Quad Road on the
UC Davis campus, in front
of Veihmeyer Hall
picnicday.ucdavis.edu

Delta of Venus
122 B St. in Davis
Shows are all ages
(530) 753-8639
deltaofvenus.org

Sophia's Thai Bar
129 E St., Suite E in Davis
Shows are 21+
(530) 758-5893
sophiasthaikitchen.com

Plainfield Station
23944 County Road 98 in
Woodland
Events are all ages
(530) 668-0207

The Turtle House
217 2nd St. in Davis
Shows are all ages

For updated information about
events, go to kdvs.org and stay
tuned to KDVS 90.3 FM! **45**



The top-played albums of winter quarter

December 2006– February 2007

1. V/A – *Siked Psych* (Not Not Fun)
2. Jay Reatard – *Blood Visions* (In the Red)
3. Buildings Breeding – *Buildings Breeding* (Mushpot)
4. Art Lessing – *Hook Echo* (Electric Eggplant)
5. Deerhoof – *Friend Opportunity* (Kill Rock Stars/5RC)
6. Group Doueh – *Guitar Music from the Western Sahara* (Sublime Frequencies)
7. Greg Ashley – *Painted Garden* (Birdman)
8. Mirah – *Joyride: Remixes* (K)
9. Black Sunday – *Cut Out!* (Tick Tack Totally)
10. Sally Strobelight – *Starships in Silhouette* (Weird Forest)

11. Tyvek – *Mary Ellen Claims* (X)

12. Le Flange du Mal – *Advance Tracks from Carrion, My Wayward Son* (Kimosciotic)

13. Pangea – *Magic Magic* (Griznar Music Collective)

14. Josef K – *Entomology* (Domino)

15. V/A – *Psychedelic States: Vol. 2 Ohio in the '60s* (Gear Fab)

16. Hot Loins – *Buzzkill* (The Broadway to Boundary)

17. Residual Echoes – *California* (Holy Mountain)

18. V/A – *Rip It Up and Start Again: Postpunk 1978–1984* (V2)

19. Harvest Moon Society – *Harvest Moon Society* (Griznar Music Collective)

20. Yes Sirs – *Dos Locos* (CNP)

21. Nothing People – *Problems* (S-S)

22. Dead Western – *Hang Glider/The Animals Rise* (Weird Forest)

23. V/A – *Imagine the Shapes* (What's Your Rupture?)

24. Dodo Bird – *Beware of the Maniacs* (Self-released)

25. V/A – *Let's Lazertag Sometime* (Tigerbeat6)

26. Agent Ribbons – *On Time Travel and Romance* (Self-released)

27. V/A – *The Wire Tapper 16* (The Wire)

28. Camera Obscura – *If Looks Could Kill* (Merge)

29. V/A – *Exercise for Exorcisms Vol. 1* (Unnecessary Friction)

30. Friday Bridge / Kelly Slusher – *The End of the Affair/Be There* (Surreal Ceremonies)

31. V/A – *New York Noise Vol. 3* (Soul Jazz)

32. Mochipet – *Disko Donkey* (Daly City)

33. Little Claw – *Forthcoming LP* (Self-released)

34. Joe Meek – *You're Holding Me Down* (Castle)

35. Purple Wizard – *Power of Love* (Show & Tell)

36. Menomena – *Friends and Foe* (Barsuk)

37. Adem – *Launch Yourself* (Domino)

38. Hot Chip – *Remixes & Rarities* (DFA/Astralwerks)

39. V/A – *Absolution and Burial Sampler 001* (Absolution and Burial)

40. Weasel Walter Quartet – *Revolt Music* (ugEXPLODE)

41. Good News Bears – *Live on "The Raw Mess Around"* (Self-released)

42. O.Lamm – *Monolith* (Audio Dregs)

43. Twin Crystals – *4trk CDR* (Deer and Bird)

44. Boogie Boarder – *What Riding Waves Is All About* (Famous Class)

45. Climax Golden Twins – *Climax Golden Twins* (Conspiracy)

46. Head – *No Hugging No Learning* (Evil Clown)

47. Chrome – *Anthology 1979-1983* (Cleopatra)

48. Unfolding – *Freak Out Party: How to Blow Your Mind* (Gear Fab)

49. Hella – *There's No 666 in Outer Space* (Ipecac)

50. Beach House – *Beach House* (Carpark)

51. Swan Lake – *Beast Moans* (Jagjaguwar)

52. Clap Your Hands Say Yeah – *Some Loud Thunder* (Self-released)

53. Sunn O))) and Boris – *Altar* (Southern Lord)

54. The Specific Heats – *Aboard a Spaceship of the Imagination* (Total Gaylord)

55. The Black and Whites – *The Black and Whites* (Douche Master)

56. Child Bite – *Wild Feast* (Suburban Sprawl)

57. Tom Carter & Inca Ore – *Rainbow Trout* (Self-released)

58. The Winks – *Birthday Party* (Ache)

59. Donny Hue & the Colors – *Neighbor* (Sauce)

60. Susan Christie – *Paint a Lady* (Finders Keepers)

61. Lullatone – *Plays Pajama Pop Pour Vous* (Audio Dregs)

62. Deerhunter – *Cryptograms* (Kranky)

63. Citay – *Citay* (Frenetic)

64. The Skygreen Leopards – *Disciples of California* (Jagjaguwar)

65. Lake of Dracula – *Skeletal Remains* (Savage Land)

66. Anton Barbeau – *Drug Free* (Pink Hedgehog)

67. Live Fast Die – *Live Fast Die* (Douche Master)

68. The Patchy Skies – *Markings* (Extra Small)

69. V/A – *The Jack Nitzsche Story Vol. 2: Hard Workin' Man* (Ace)

70. MV & EE with the Bummer Road – *Green Blues* (Ecstatic Peace)

71. Deadfall – *Mass Destruction* (Six Weeks)

72. Brian Wilson Shock Treatment – *The Lords of the Infinite Cosmos* (Slutfish)

73. Slim Pickins – *Caught Us Doin' It* (Self-released)

74. Clinic – *Visitations* (Domino)

75. The Low Frequency in Stereo – *The Last Temptation of... The Low Frequency in Stereo* (Rec 90)

76. Long Distance Runner – *Fire of Cumulative Hours* (Existential Sounds)

77. Otomo Yoshihide – *Otomo Yoshihide's New Jazz Quintet: Live in Lisbon* (Clean Feed)

78. Pink Reason – *Cleaning the Mirror* (Siltbreeze)

79. Sikhara – *Bardos States* (URCKarm/Radon/Soopa)

80. Xela – *The Dead Sea* (Type)

81. The King Khan & BBQ Show – *What's for Dinner?* (In the Red)

82. Abe Vigoda – *Kid City* (olFactory)

83. Hide and Seek – *Tales from the 14th Dimension* (DNT)

84. Jherek Bischoff – *Jherek Bischoff* (11)

85. Saboteurs – *Cement Feet EP* (Commodity Fetish)

86. Standing Nudes – *When I Arrive* (True Panther)

87. Talbot Tagora – *Volcano Girls* (Self-released)

88. Haunted George – *Panther Howl* (Hook or Crook)

89. A Hawk and a Hacksaw – *The Way the Wind Blows* (Leaf)

90. Wooden Shjips – *Dance, California* (Sick Thirst)

90.3. R. Stevie Moore – *Disorganized Overactivity or Tabitha Soren* (Forty-Seven)

ON-AIR FUNDRAISER:

April 16-22



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